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ON THE COVER

Original art of Luke Skywalker on his home planet, Tatooine, by Dave Dorman



Rebel Report

Editor's notes from "The Summit"



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Communiqués

Readers' letters and e-mail



Around the Galaxy

News and information about STAR WARS... plus free "Galaxy Giveaways'



ARTIST INTERVIEW & PORTFOLIO: DAVE DORMAN

This issue's cover illustrator talks about STAR WARS, his Dark Horse comics and the rest of his fantastic career



DEL REY BOOK EXCERPT:

"A WIND TO SHAKE THE STARS

Episode One of the 13-part National Public Radio Dramatization of STAR WARS, first broadcast in 1980. plus original illustrations by Mike Allred and an interview with the scriptwriter, Brian Daley



WEST END GAMES PRESENTS: BATTLE OF CADINTH

A roleplaying game adventure based on Kenner STAR WARS toys that were never produced







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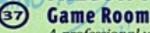
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MILLENNIUM FALCON POSTER



A professional video game tester (poor guy!) checks out LucasArts' new Super Return of the Jedi



Artist Al Williamson recalls his work on the STAR WARS daily

DARK HORSE PRESENTS:

TALES OF 46 **MOS EISLEY** 47

Part One of an all-new threepart series... created exclusively for this magazine

Star FX

How some key STAR WARS special effects were created, from the drawing board to final film

The Galactic Bazaar

The never-before-told story of the "phantom" line of Kenner STAR WARS toys

Cyber Notes (62)

On-line fans swap STAR WARS 63 stuff over computer networks

Use the Force 66)

Enter our STAR WARS trivia contest to win fantastic prizes three months, and it's all fantastic news for you. While cranking out this second issue, we've been up to all sorts of other STAR WARS stuff. My personal highlight, undoubtedly, was winging out to California in early November for the two-day STAR WARS Summit at Skywalker Ranch. Not only was it a unique opportunity to interact with fellow STAR WARS partners, but I also learned first-hand what's coming up in the very exciting future. (And just being at George Lucas' dream factory was a big-time thrill.)

The Summit convened in the Tech Building's cozy Stag Theatre. First, Darth Vader captured our rapt attention, then Howard Roffman, Lucasfilm's head of licensing, gave the official welcome. The rest of the day, we were dazzled with multimedia presentations by Lucasfilm and major STAR WARS licensees. In a matter of hours, the next three years of STAR WARS events, activities and products were revealed.

Finally, George - introduced by Artoo and Threepio-was greeted with a standing ovation. He announced that he'd just begun work on all three scripts for the

No Peak In Sight



next trilogy, which he said will be filmed simultaneously at a date yet undetermined. That night, we all enjoyed a festive dinner and party populated with so many aliens it felt like we were in Mos Eisley's famous cantina (that's me on the *left*). The next day, we gathered in small groups to discuss how best to present the coming attractions to fans.

The Summit was an incredible experience, details of which this magazine will share with you over time—beginning right here. You can look forward to STAR WARS publications from Bantam, Ballantine, Berkley, Dark Horse, Time Warner, Topps and West End Games; games from Lucas-Arts and Sega; greeting cards from Hallmark; toys from Kenner, Galoob and Just Toys; gift items from Applause; two exhibits; a collectors' conven-

tion; movie video re-releases... and plenty more!

On page 10 you'll get the first scoop on Shadows of the Empire, a completely new STAR WARS story surrounding the Empire's seamy underworld and its bevy of bad guys, which will break throughout 1996. Shadows will set the stage for the release of the STAR WARS Special Edition in 1997 (they showed us a rough, yet sensational effects sequence, hot off ILM's drawing board!). By '98, when the new trilogy launches, fans old and new will be poised for a new STAR WARS journey into the next millennium.

I returned from the Summit convinced that STAR WARS GALAXY MAGAZINE is the best vehicle to guide you toward that journey. Other media may get tidbits, and gossip and rumors will zap along the Internet, but believe me—and I'm not just tooting our officially licensed horn—this mag is going to be the source of STAR WARS info.

By the way, response to our first issue has been overwhelming. We've culled through letters and e-mail for our new Communiqués column. Along with rave reviews, you gave us many useful suggestions and comments. Thanks to all... and keep those cards, letters and cyber messages (SWGMTOPPS@aol.com) coming!

We got in-person feedback during a STAR WARS party we threw to celebrate the launch of the magazine. In return, we showed STAR WARS, raffled off great prizes and asked partiers to cast the next trilogy (my favorite: William Shatner as a droid!).

Now we're back to reality and work. Hope you enjoy this issue, and we'll see you again in April for our all-aliens special. Until then... May the Force Be with You!

Bot wood



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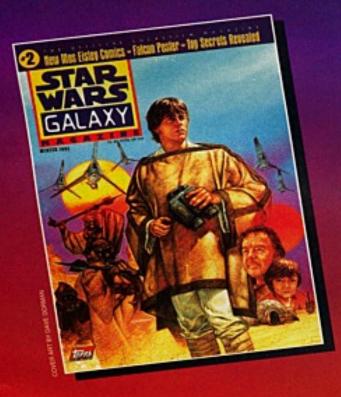
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Dept. T-1

You wanted feedback? You're gonna get it! I absolutely love the first issue of SWGM! The cover was beautiful! The latebreaking news is great too. You hear a lot over the computer bbs that is not necessarily true. It is nice to see that this mag is affilt liked everything in the magazine except the last page, where it told me I had to wait until January '95 for Issue #2! I guess I'll just read Dark Lords of Sith and Dark Empire II until then. M.J.S. hethritalz@aol.com * Thank you! You came up with a GREAT publication and all of us here on the STAR WARS FIDOnet echo are VERY happy to read it! It's the talk of the echo! Any chance you could mention the FIDOnet STAR WARS echo? You mentioned rec.arts.sf. starwars in the first issue... we are here too!! MIKE FARNHAM jedi.master@f84.n377.z1.fidonet.org

communiqués

iated with Lucasfilm and can bring the fans any new information when it becomes available. Thanks for a great first issue! I'm looking forward to #2. TAMMY OLSEN LeiaSky@aol.com

♦ I'D JUST LIKE TO THANK YOU FOR HELPING RE-VIVE THE SLUM-BERING GIANT OF STAR WARS. DACOates@aol.com *Great job on the magazine! I'm a 24-year-old deejay for one of the biggest radio stations in Charleston. I've been a STAR WARS fans since 1977. I guess it just gets in your blood and stays there. I've been pushing [the magazine] on the air. JIMMY CAUDILL Charleston, WV

♦ I (read) that Kenner is coming out with new figures! My [older] son grew up with STAR WARS with me, and now I have a younger one who plays with the old X-wings, Millennium Falcon, Hoth base, etc., but the pieces got lost and need replacing. Is there somewhere to buy those toys? I'd like to get the old Death Star. That was great to play with (I still play; I'm the Imperial forces). Will Kenner begin to re-release those now that the new STAR WARS movies will be coming? Codef@aol.com EDITOR'S NOTE: This issue's "Cyber Notes," all about buying and selling collectibles on-

line, sounds right up your alley. As you'll see, you're not alone.

. There is a state-licensed STAR WARS club in Utah. It covers the Salt Lake City-Ogden area. We've been a club for about five years, with state licensing for little over a year now. The club is called Rebels Associated. We just finished doing a STAR WARS Day. The event was also a fund-raising project for the Utah Arthritis Foundation. Anyone interested in the club may write to me at the following address. CONNIE HARVEY 2264 Heatherglen Dr., Salt Lake City, UT 84119-6030



I can't begin to tell you how much I love your mag. I am a hard-core STAR WARS junkie. I have been collecting for almost three years now and I plan on collecting for the rest of my life. The best thing [about your magazine is] the giveaways. The trivia [contest] was the perfect way to test a person's knowledge of the always-expanding STAR WARS galaxy. MARK VISCO Jenison, MI

I am 21 years old and a student at the University of Massachusetts. In 1977, when I was only five years old, I saw the movie that changed my life forever—STAR WARS. No movie can come close to topping the characters and emotions in the STAR WARS trilogy. Since going to school for a degree in communications, I have learned how huge STAR WARS is. So many classes make references to STAR WARS and so many people here at school love STAR WARS. It's incredible. I was so excited to hear of your magazine. I made sure to get a copy of it, and I must say you did an excellent job. I especially liked the section on [the upcoming LucasArts CD-ROM game] Dark Forces. But most of all, you had my FAVORITE character featured on an incredible poster: BOBA FETT! WOW! I loved the layout of his armor. KEVIN MORIARTY kcm@student.umass.edu

† Greetings, gentle beings! I wanted to let you know [that] I loved your first issue of STAR WARS GALAXY MAGAZINE. I found the roleplaying stats handy as Taggor Bren has become a major Gamemaster character in my game. I'd like to see additional stats in future issues to add more flavor in future games. nb_zacharjew@ venus.cambrianc.on.ca EDITOR'S NOTE: If you like Taggor, wait until you get some of the nifty attack droids and vehicles in this issue's roleplaying adventure into your own games. Check out "The Battle of Cadinth" on page 32.

♦ I am 20 years old... and an absolute STAR WARS fan. I have few memories of when I was three, but one was when I was taken to STAR WARS in 1977. I remember being both entertained and somewhat frightened, but overall I was enthralled! Now my younger brother, who is six, watches the movies with me and even knows the STAR WARS theme by heart. I love what you have done with the STAR WARS GALAXY MAGAZINE: its quality and diversity. I learned much and enjoyed it a great deal. One more thing: For some time I have been wondering what STAR WARS fans are called. Star Trek fans have various callings: Trekkers, Trekkies, etc. I believe that our following deserves some sort of title: Jedis, Forcers, what? ANGELA K. SCOTT Portland, OR EDITOR'S NOTE: Okay, readers, how about more suggestions?



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I began collecting [Topps] STAR WARS cards back in the 1970s. I

have been very pleased with [their] Galaxy sets and look forward to the Widevision sets. I am also very pleased with your GALAXY MAGAZINE. I have written to ask if you considered adding a fan appreciation section to your magazine. I have sent a photo of a Boba Fett costume that I have



nearly finished building from scratch. PERRIN SPYCHALA St. Cloud, MN

I hope my age does not disqualify me, because I am 52. I purchased the new STAR WARS GALAXY MAGAZINE and it's just what I've been looking for. The articles are varied, from short and concise to long and detailed. I love it! What took you'se so long, hey?! Best of luck, and as the Italians say, "Cien d'anno," or "May you live one hundred years." JAMES AIVES Bayshore, NY

♦ I'M A SPANISH FAN ABOUT THE STAR WARS UNIVERSE. I'VE BOUGHT YOUR MAGAZINE, AND IT'S GREAT! ALL SEC-TIONS ARE VERY COMPLETE, AND YOUR GIFTS (YOU KNOW, TRADING CARDS, POSTERS) ARE COOL! ALSO, I'VE GOT THE TWO [GALAXY] CARD SERIES, AND I EX-PECT IMPATIENT THE WIDEVISION CARDS. IAVIER REAL bintexelitcit.upc.es

ARTHUR T. YAP

ILOILO CITY.

PHILIPPINES

A thousand million thank yous. The GALAXY MAGAZINE could not be more welcome. There was just so much of interest within its covers. You seem to have hit the nail on the head, with regard to what makes STAR WARS so special. In no small way, it is be-

cause George Lucas has always made sure that his concept gets the best treatment in

whatever form it takes. My continued adoration for the saga well into my 20s is not a

result of wanting to recapture my lost youth, but an acceptance that sometimes the

things that mean the most to you should never be thrown away, when they can still offer so much. I have always loved the universe that Lucas created, always been fas-

cinated by its inhabitants and imagery. Until it STOPS fascinating me, I'll continue

prehensive STAR WARS magazine in circulation today. I learned a lot about the upcoming next trilogy from your first issue. I have been an avid Star Warrior since my teens. I have tried to collect whatever STAR WARS collectibles became available in my country. I even share my love ♦ EXCELLENT magazine! It had for STAR WARS some cool articles, not just on with my youngthe artists and cards, but on er brother. different things in the STAR WARS

Thank you very much for publishing the most com-

universe. I LOVED the Widevision promo card of Vader's TIE in the Death Star trench. I also liked the [Topps Finest] card that had a cool glossy picture of a Ralph McQuarrie [painting]. I liked the [Dark Horse ashcan] of Dark Lords of the Sith also! Luke Skywk@aol.com EDITOR'S NOTE: The special Topps cards were only included in the Deluxe Collectors' Edition.

. Something of this nature should have been out years ago. I approve, and will be a lifetime subscriber. "Around the Galaxy" was the best because it gave an update of the upcoming movies, a must. The art was out of this world; the Boba Fett poster was amazing. Thanks for the magazine and please keep up the great work. I am looking forward to the next issue. **ERNEST SOLAR** NENP99A@prodigy.com

figures, not to mention the ♦ I WAS A BIT A WORRIED THAT YOU GUYS [TOPPS] COULDN'T PULL IT OFF. GRANTED, YOU PRODUCE GREAT CARDS AND COMICS, BUT A MAGAZINE DEVOTED TO STAR WARS WOULD BE HARD WITHOUT REAL SOLID INFORMATION, MY WORRIES ARE OVER. I READ THE MAGAZINE FROM COVER TO COVER AND FOUND IT INFORMATIVE, INSIGHTFUL AND DARN GOOD. I LOVED THE NEW PRODUCT INFORMATION AND THE FREEBIES ENCLOSED. YOU GUYS SHOULD REALLY TAKE A BOW AS YOU PUT OUT A SLICK, UP-TO-THE-MINUTE ACCOUNT OF WHAT IS GOING ON IN THE STAR WARS UNIVERSE. I LOOK FORWARD TO THE NEXT ISSUE WHEN IT WILL BE DELIVERED TO MY DOORSTEP AS I WILL BE A SUBSCRIBER. KEEP UP THE GOOD WORK. Vaderizgwaol.com

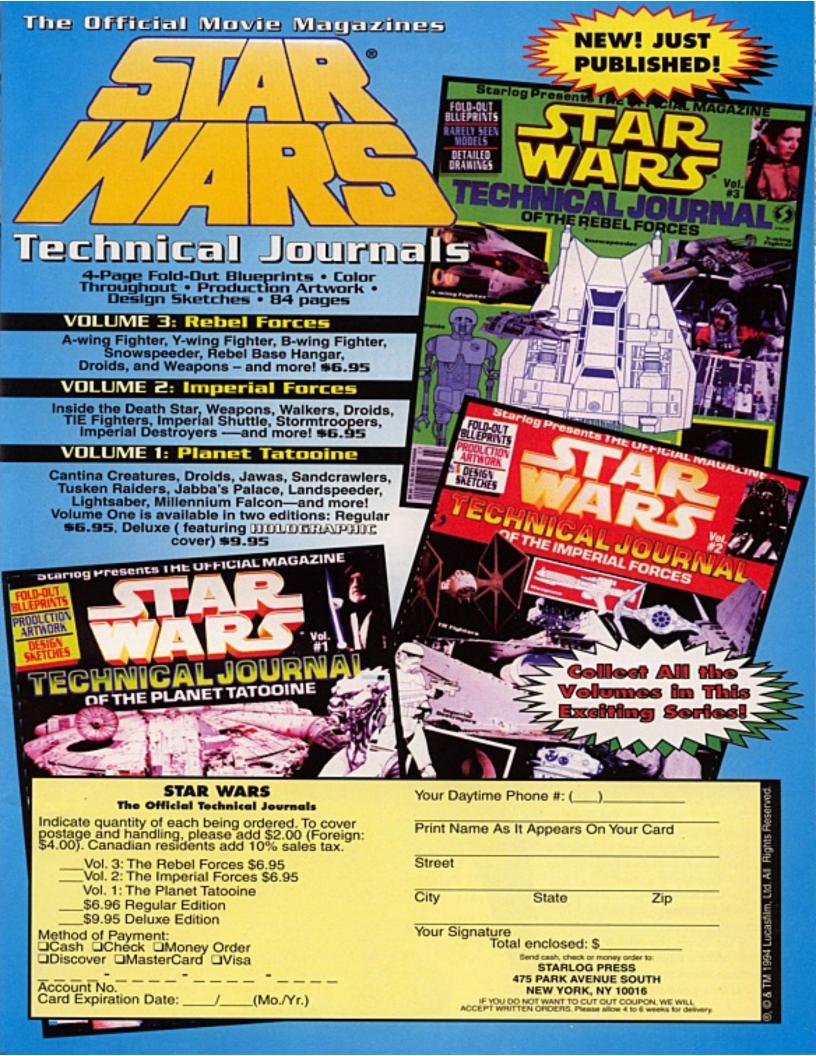
along the path I'm on. When I went to university, I really didn't know what or who to expect. To my amazement, my course (in multimedia) was full of STAR WARS fans. Those people are now like a second family. Now we have the future. The extended re-releases, the books, comics, games, cards, action

> new trilogy. Suddenly. I'm in heaven. STEEV HOPPER Dublin, Ireland

* I am a Trent University student from Peterborough, Ontario... and a huge STAR WARS fan. I found your "Rebel Report" very reassuring, that is, to actually find out that there are people as obsessed with STAR WARS as I am. Just to let you know some of my future STAR WARS activities, my best friend is getting married this summer and we are planning a STAR WARS wedding. He will be Han and she will be Leia. I am the best man and so I will be Chewbacca. It should be excellent. J. DORAN JDORAN@TrentU.ca

 Well done! It is about time someone produced new material for STAR. WARS. I have been a fan since 1977 when the first film came out (I was only four years old at the time). After Return of the Jedi a few years after that, not a lot was happening, but things seem to be picking up. I would like to see more products coming our way in England. The amount of Star Trek stuff here is beyond a joke, and it's nothing on the STAR WARS galaxy. MARK CHRISTIAN PRUDHOE ca3mpr@osiris.sunderland.ac.uk

WE INVITE your comments, criticisms, questions and suggestions. Send us envelope art or photos of your State Water collections. But, please, do not send unsolicited ideas, articles or art for Lucasfilm. Sorry, but we cannot read or pass them on to Lucasfilm. Mail letters to: Star Wars Galaxy Magazine, Communiques, One Whitehall St., New York, NY 10004. Or e-mail us at SWGMTOPPS@aol.com. We reserve the right to edit letters for length and clarity.



AROUND THE BALAW

Compiled By DAVID WELLMAN

RAIDERSOFTHE **LOST ARCHIVES**



If you ever wanted glimpses of the models, costumes, props, sets, matte paintings and other behind-the-scenes stuff that went into the making of the STAR WARS trilogy, you could only refer to the numerous books, magazines and documentaries produced over the years. Until now!

For the first time, American fans can ogle hundreds of authentic items from the Lucasfilm Archives-in person-at a breathtaking exhibit, "The Art of STAR WARS," running now until March 12 at the Center for the Arts in Yerba Buena Gardens in San Francisco. The center has dedicated nearly 10,000 square feet to showcase models of the Millennium Falcon, a full-size Darth Vader costume. a Yoda puppet, Han frozen in carbonite, a stormtrooper on a speeder bike, Ralph

McQuarrie matte paintings and many other spectacular movie treasures. Also on display is a selection of works by local artists who were influenced by STAR WARS. As well, the center has expanded its gift shop to offer a huge selection of STAR WARS merchandise (sorry, folks, none of the Archives goodies are for sale!).

Obviously, if you live or plan to be anywhere near the San Francisco area, get yourself into hyperdrive and down to Yerba Buena Gardens. This is an extremely rare opportunity. Admission is \$8 for adults, \$5 for seniors and kids under 16, and free on the first Thursday of every month from 6-8 p.m. For further information or directions, call (415) 978-ARTS, or e-mail the center at yerbabuena@aol.com.

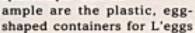
which has published From STAR WARS to Indiana Jones: The Best of the Lucasfilm Archives. Coauthored by Shinji Hata and Mark Cotta Vaz. STAR WARS GALAXY MAGAZINE'S "Star FX" columnist, the book is an English-language version—though not a translation-of a Japanese publication used as a guide during the long-running showing of the Lucasfilm Archives in Japan. It contains photos, art and text revealing the stories behind many of the items not only from the STAR WARS films but also the Indiana Jones series and other Lu-

casfilm productions. The book

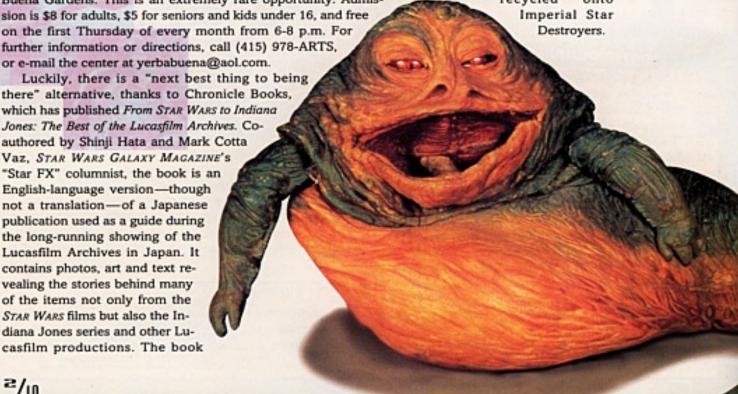
will first be available at the center's gift shop during the exhibit and then will be released nationally by Chronicle in the spring.

"I wrote the text using the original [Japanese edition] visuals as a guide," Vaz says. "I talked to the creators of some of the items to get at the cre-

ative energy and secrets behind them." For instance, the model makers at Industrial Light & Magic, Lucasfilm's special effects company, often used "found objects," typically ordinary household items, as parts of spaceships. One ex-







EXCLUSIVE BULLETIN

Lucasfilm has begun work on a top-secret project for 1996 called Star Wars: Shadows of the Empire.

Shadows is a previously untold story—set in the time period between The Empire Strikes Back and Return of the Jedi—that deals with
the relationship between the Empire and the organized crime network
on which the Empire has become increasingly dependent. It will take
us deep into the world of gun runners, spice traders, assassins and
crime bosses like Jabba the Hutt, all the way to the leader of the syndicate whose existence has never before been revealed.

Shadows is a multimedia project that will involve the talents of several key Lucasfilm partners. The story of Shadows of the Empire will be told in great detail in a novel, currently being written by Steve Perry, to be published by Bantam Books. New characters and situations will be graphically illustrated in a companion Dark Horse Comics series, and fans will be able to live the experience in a new

SHADOWSHEMPIRE

video game from LucasArts Entertainment that will take advantage of the dramatic advancements in technology that will be available by early 1996. Additional product tie-ins will be coming from Kenner, Galoob, Topps and other STAR WARS licensees.

As new details become available regarding Shadows of the Empire, look for them first in the pages of STAR WARS GALAXY MAGAZINE.

Role Call

Calling all roleplaying gamers whose characters are into smuggling and pirating! We'd like to introduce you to

Platt Okeefe, a first-rate plunderer... and your chaperon in Platt's Starport Guide, a STAR WARS: The Roleplaying Game, Second Edition sourcebook due out in February for \$25.

Written by Peter Schweighofer, Okeefe's creator and author of the STAR WARS Adventure Journal's regular "Smuggler's Log" column, the 160-page tome details seven original starports, taking gamers from the Twi'lek city of Kala'uun to the towers of Byblos. The paperback features 32 full-color illustrations by acclaimed Dark Horse Comics artist Chris Gossett. "We saw what he did for the Journal and drooled over it," says Schweighofer

Platt's Starport Guide, he adds, is a must for smuggler and pirate characters. In addition to the starports' physical layouts, it includes details on

> docking fees, services, likely alien encounters, starport protocols, rules and regulations, adventure ideas and, for that really nasty gamemaster, Imperial Penal References.

> > Other STAR WARS roleplaying titles coming soon from West End Games include Goroth: Slave of the Empire (January) and Fantastic Technology (March). Also available in February, along with the Guide, is STAR WARS Adventure Journal #5.



A COLORFUL
PAGE FROM
PLATT'S STARPORT GUIDE



HEADS OF HEELS

Ever wonder what it would be like to be in Darth Vader's shoes? Or, better yet, his helmet? Well, you can experience that heady sensation courtesy of the mask-meisters at California's Don Post Studios and their full-size, fiberglass replica of the Dark Lord's mask and helmet, scheduled to be released later this year.

"It's going to be just like the original," says Don Post, whose company enjoys more than 50 years of mask-making experience. The mold for Darth's headgear was created using actual movie props. There's a hefty price on this nasty's noggin; \$300-\$350.

Post is also coming out with two other villainous latex masks: a new rendition of its Tusken Raider, and Klaatu, the reptilian creep riding in Jabba's skiff in *Return of the Jedi*. Both those masks will be priced between \$30 and \$40.

Another new Post creation will get you into the head of that most boffo of bounty hunters, Boba Fett. "It's going to look exactly like the one in the movie," the master mask maker promises. Made of rigid vinyl, Fett's fedora, complete with moveable rangefinder, will sell for about \$80.

Finally, Post has plans for a rigid version of his vinyl Imperial stormtrooper helmet and an Imperial Royal Guard mask.

The Fine Art Of

Richard Taylor is not your typical art dealer. A long-time collector of original Disney animation and movie art, he began selling some of his pieces 10 years ago. Gifted Images, the family business based in Long Island, New York, grew, and Taylor started looking for new entertainment properties that inspired great art.

"I always liked STAR WARS, and my son collected the toys and other souvenirs," says Taylor. "But I wanted to sell something people could hang on their walls." And he wasn't talking about prints of movie posters.

Taylor signed an agreement with Lucasfilm to market a limited series of exquisite STAR WARS lithographs, signed and numbered by the artists. His initial offering is a breathtaking Darth Vader piece by Ken Steacy, which was first featured in Topps' Galaxy Series 1 card collection. Only 500 of the Steacy lithos are available, primarily through Gifted Images and a national network of fine art and comic art dealers, for around \$600 each.



This year Taylor will add two newly commissioned works by well-known STAR WARS artists (whose names he was unable to reveal at press time). For information about any of the investment-quality STAR WARS lithographs, contact Gifted Images at (516) 536-6886.

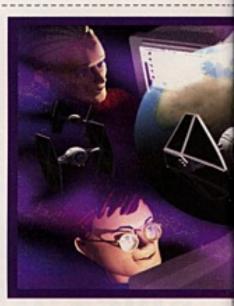


THIS JUST IN... Kenner's Back in Action

As if you need any more proof that Stur Was is enjoying a fremendous resurgence, Kenner is about to launch a major new toy line based on the trilogy. Previewed in a shroud of secrecy at February's Toy Fair in New York, the action figures and vehicles essentially are improved versions of old favorites. For example, Luke and Han's likenesses are more detailed and their bodies are bulked up (they've been working out on the Solotlex, no doubt). The landspeeder and TIE fighter are more weathered and battle-worn, thanks to a new molding process that eliminates decals. And despite rumors to the contrary, the action figures will remain standardsize, so they'll fit inside vehicles. The new line should start rolling out this summer and fall. We'll have an exclusive, more extensive preview in Issue *3.

TOPPS EXP

Topps continues to break new ground with its STAR WARS trading cards. The company that brought you the original movie cards took a quantum leap forward in 1993 by issuing the first of two Galaxy card series, featuring top comic artists' interpretations of the trilogy. An all-new, innovative Series 3 will be released this fall.



On-line

In 1976, the words "on line" was where you stood for hours waiting to get into a smash new movie called STAR WARS. All these years later, "on-line" is a high-tech buzzword that again has STAR WARS fans queuing up.

You can compare this online to the comlinks X-wing pilots use to talk to each other.
The link here, though, is between computer jockeys zipping along the information
superhighway exchanging data.
Among them are 300 or so STAR
WARS fans who have linked up
via modem to America Online.
For about a year, they've been
making friends, sharing
thoughts and entering trivia
contests twice a week.

"We're just a group of peo-

ANDS CARD UNIVERSE

Meanwhile, Topps' Widevision cards, digitally created photo reproductions of scenes from STAR WARS in full-frame, "letterbox" format, are thrilling fans and collectors. As a set commemorating The Empire Strikes Back is being prepared to coincide with the movie's 15th anniversary this summer, a Widevision binder to hold the 2 1/2" x 5" cards will be out soon. The three-ring binder features color scenes from STAR WARS, a six-pocket vinyl sleeve and is the only source of Widevision card #00.

Rounding out its new-product blitz,
Topps has announced the creation of
the first and only authorized STAR
WARS Caps, circular, collectible

milk caps that play into the hands of the nation's latest game craze and pog mania. An inch and a half in diameter, the set of 64 Caps features photos and art from the trilogy, as well as several "chase" Caps (one per pack) and two "slammers." Naturally, the game-playing aspect, emphasized by point values on the Cap backs, pits the Imperial forces against the Rebel Alliance, each side represented by all the familiar characters.

While packs of STAR WARS Caps will be available in comic shops in April, look for an exclusive Cap #0 in the Deluxe Collectors' Edition of STAR WARS GALAXY MAGAZINE #3

that same month. Plus, a special Caps Credits offer on packs will allow fans to receive additional collectibles and discounts on other STAR WARS items.



Comlink

ple who are fans," says Alex Usticke, president of the America Online STAR WARS Club. "There aren't many requirements to join. You just have to like STAR WARS."

The club is a grass-roots affair among AOL users and not an official offering of the service; nor does it have any affiliation with Lucasfilm. It grew from one of AOL's many "chat rooms," where groups of on-liners converse about a specific topic by typing messages back and forth. "A lot of people just showed up," says Usticke, whose online name is UncleOwen. Still

an informal gathering, about 40 members sign on for weekly Friday meetings; half as many go on-line for mid-week get-togethers.

First and foremost, club members keep on top of STAR WARS news, from announcements of new books, comics or other products to the latest gossip about the next movie. Besides exchanging information, club members also swap stuff. Need the Princess Leia action figure's laser gun? "We have a large following interested in collectibles," Usticke says. "A lot of people trade on-line." (For more about on-line swap meets, see this issue's "Cyber Notes.")

There are also regular trivia contests, with winners getting prizes such as card sets and free hours on AOL. (Sample questions: Where were the units that Luke was supposed to repair for Uncle Owen? What are the colors of R2-D2's rear lights?)

Off-line, members who live near one another get together—in the flesh. There's a group in California that has had outings to Disneyland, for instance, and Usticke welcomes members to his Connecticut home for periodic showings of the STAR WARS trilogy; one guy recently flew his own plane up from Virginia.

The club has attracted fans of all ages, including some who weren't born when STAR WARS was released. "One of the best trivia CONTINUED ON PAGE 14.

WANTED: Your Views On Master Visions

If you're a subscriber or bought the Deluxe Collectors' Edition of this issue, you received a prototype



of a Topps STAR WARS
MasterVisions card
of Ralph McQuarrie's
Bounty Hunters art.
Topps wants your
opinions of MasterVisions, planned for release later this year.
What do you think of
the giant trading card
format? Would you
prefer art, photos or
both? What would you

like on the backs? Would you collect or display them? Would you buy them in packs or individually? Send comments and suggestions to STAR WARS GALAXY MAGAZINE, MasterVisions, One Whitehall St., New York, NY 10004; or e-mail to SWGMTOPPS@aol.com.

GALAXY GIVEAWAY

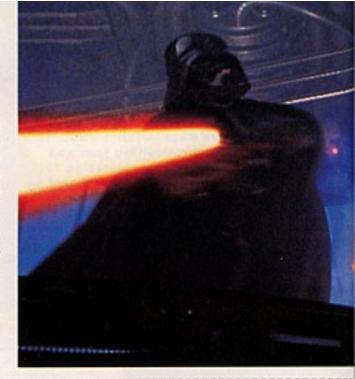
STAR WARS GALAXY MAGAZINE is giving away 50 complete sets of Topps' STAR WARS Caps.
To enter the random drawing, send your name, age and address in a letter or on a postcard to Caps Giveaway, STAR WARS GALAXY MAGAZINE, One Whitehall St., New York, NY 10004. Entries must be received by April 30, 1995. Winners will be notified by mail.

BATTERY ASSAULTS EMPEROR'S CHARGE

Darth Vader has taken on some pretty stiff competition in his time, winning some battles, losing others. Most recently, we've seen him take a thumping from a familiar hare-raising opponent in that clever Energizer bunny ad on TV. But have you wondered how the Dark Lord of the Sith was reduced to such powerlessness by the Pink Pounder of the Drum?

In case you missed it... The commercial finds the Emperor commanding Vader to stop the newest disturbance in the Forcewhich turns out to be the bunny that keeps going and going. Vader confronts the little drummer toy in the carbon freezing chamber, only to be thwarted by dead Supervolt batteries in his lightsaber. The ad's slick, it's polished, it's hilarious.

The force behind the multimillion-dollar spot was Bob Gross-



Here's the perfect companion for the

Blues Worth Getting

mechanically minded STAR WARS roleplaying gamer. It's the STAR WARS Blueprint Collection, being released by Zanart Publishing early this year, and it's intended as both a collectors' item and a roleplaying game aid.

Created in large part by Zanart art director Troy Vigil, the collection details eight STAR WARS spacecraft, many from angles that have never been seen before. "For example, in Return of the Jedi there were no views of an A-wing starfighter from the top," Vigil says. So he

teamed with Lucasfilm and West End Games, creators of STAR WARS roleplaying sourcebooks, to obtain references for the designs.

Along with drawings of the A-wing, the Zanart col-

blueprints for B-wing, X-wing and Y-wing starfighters, an Imperial Star Destroyer, a

lection contains detailed

TIE fighter, a four-legged All Terrain Armored Transport and its two-legged counterpart, the All Terrain Scout Transport. All but the latter three provide views from four different angles; the TIE fighter appears from the front and rear, and the walkers from the sides.

GALAXY GIVEAWAY

STAR WARS Galaxy Magazine and Zanart Publishing are giving away a dozen copies of Zanart's new STAR WARS Blueprint Collection. To enter the random drawing, send your name, age and address in a letter or on a postcard to Blueprint Giveaway. Stat Wass Galaxy Magazine, One Whitehall St., New York, NY 10004. Entries must be received by April 30, 1995. Winners will be notified by mail.

THE WES ING STARFIGHTER

ON-LINE COMLINK CONTINUED FROM PAGE IS players is a 13-year-old girl who first saw the movie a year ago," Usticke says. Nearly half the club's membership is female, Usticke estimates, which is unusual because on-line services typically attract males. "There's a lot of discussion about the role of women in the movies."

America Online members can join the STAR WARS Fan Club by e-mailing Tomcat8147 with the message "sign me up." There are no dues or fees, and members receive a monthly newsletter, HoloCroN. Of course, you gotta be on-line to join. You'll need a computer, a modem and a call to America Online at 800-827-6364 for a free AOL trial membership.



man, group account director for Chiat/Day Advertising, the West Coast agency behind the "Chase" campaign, as the ongoing Energizer ads are called on Madison Avenue. Grossman enlisted the talents of creative director Steve Rabosky and writer Scott Vincent, and together they made presentations to Lucasfilm Ltd.'s Vice President of Licensing, Howard Roffman.

"We'd never used Darth in advertising before," says Roffman. "When the storyboards came in, I took them to George. I said, 'I know you're going to say no to these...' But George got a great laugh out of them. He said they looked great."

Lucasfilm, which produced the ad last summer, allowed Chiat/Day to use actual footage from the movies and an authentic Darth Vader costume and props. The carbon freezing set was built in Los Angeles, and ILM handled the special effects. After four days of shooting new footage, directed by Matt Robbins (Batteries Not Included), the post-production moved to ILM headquarters in San

Rafael. About five weeks later, on October 3, the spot debuted on national TV.

So is this Darth's launchpad to commercial stardom? Will he have a Pepsi challenge with Cindy Crawford or slam dunk over Shaquille in a pair of Reeboks? No way, baby. "Don't expect to see a slew of Darth Vader commercials," says Roffman. Then again, never underestimate the power of the dark side. — By Kevin Fitzpatrick

Collectible reproductions of STAR WARS characters abound, from plastic action figures to ce-

CLONING YODA

ramic sculptures. Now, Illusive Originals has introduced a masterful addition: authentic, life-size reproductions of Yoda. Made from high-quality, foam-filled latex, only 9,500 were produced. They'll sell for \$350-\$400, each with a certificate of authenticity.

"It looks like we'll run out even before Yoda gets to market," says Illusive president Mario Chiodo, remarking about brisk pre-orders. Don't worry, though, another Yoda reproduction, standing in a different pose, already is in the works. Plus, Illusive will come out with nearly a dozen STAR WARS maquettes beginning in June.

What's a maquette? It's an incredibly realistic scale model made with latex and fabric. "Every piece is handmade," says Chiodo. To begin, the model makers sculpt precise clay molds, using the original characters, costumes and photographs from the Lucasfilm Archives as reference. Next, foam latex is poured into the molds to form the figures, which are then clothed in real fabric, armored in real metal, covered in real hair or whatever other finishing touches are necessary.

The maquettes, from 8"-12" high, feature such characters as Jabba the Hutt, Boba Fett and Admiral Ackbar. They will be produced in quantities of about 30,000 each and will cost between \$40 and \$70. COMING IN APRIL
Out of This World
ALL-ALIENS

TO AS YOU DEVOUR THIS ISSUE, HERE'S

THE NEXT IUICY ONE. IT'S DEVOTED TO

THE MANY AND VARIED ALIENS THAT

POPULATE THE STAR WARS UNIVERSE.

** FRONT COVER: Jae Lee, one of the comic world's hottest young artists, has concocted an otherworldly view of Gamorreans gone amok, inspired by an upcoming Star Wars novel. We've also got an excerpt from the book, Children of the Jedi, written by Barbara Hambly, complete with more exclusive art... and an interview with Lee and a portfolio of his outrageous art.

- DARK HORSE COMICS: All-new 8-page mini comic, the second in our exclusive three-part series, Tales from Mos Eisley, featuring a cast of nefarious aliens in and around the cantina.
- * POSTER: An 8-page foldout devoted to your favorite
 Star Wars aliens, including Boba Fett, Chewbacca and Yoda.
- * COLLECTIBLES: Our resident expert Steve Sansweet looks at the most popular items featuring aliens, from Chewbacca to Yoda.
- * ROLEPLAYING FICTION: West End Games is preparing a new adventure that can be used with Star Wars roleplaying game sourcebooks.
- ★ VIDEO & COMPUTER GAMES: How LucasArts Entertainment game programmers create aliens and their bizarre worlds.
- * CYBER NOTES: Fans 90 on-line to discuss aliens with each other.
- ★ SFX: How Lucasfilm and Industrial Light & Magic gave cinematic life to all those strangers from strange lands.
- * PLUS: New movie news...trivia contest...giveaways...new product previews ...fan club information...and much, much more!



of Ralph McQuarrie, the Hildebrandt Brothers and Drew Struzan, illustrator Dave Dorman has immersed himself in the ever-expanding Star Wars mythology. "The way George Lucas is approaching the film series is sort of the way I'm approaching the artwork," Dorman explains. "I started with the last part of Luke's life [his covers for Dark Horse's Dark Empire comics], and now, at least with this magazine cover, I'm moving to the beginning of his life—the Tatooine years, his dreams of adventures beyond the stars. To me, the Star Wars saga really is the story of Luke and his family. It's a rich, generational epic that continues to unfold."

Continuing to unfold just as impressively is the creative career of Dave Dorman. A professional illustrator for 16 years—

working in the comics field for the past 10—
Dorman is now one of the most-acclaimed and sought-after fantasy painters in the business. His darkly evocative covers for Aliens, Predator, Indiana Jones and STAR WARS comics pretty much established the distinctive Dark Horse "look." Trading card assign-



ments from the major companies followed; he painted a collection of droids for Topps' original STAR WARS Galaxy set and has just finished 98 breathtaking renderings for the Malibu Ultraverse series.

An accomplished paperback-cover painter (Warner Books' The Batman Murders #1), toy designer (Hasbro's GI Joe line) and film concept artist (Aliens vs. Predator), Dorman's versatility is legend. Collections of his work in both book and lithograhic formats are best-sellers. Indeed, he and a partner, Steve Smith, have formed a company, Rolling Thunder Graphics, which markets limited-edition posters of Dorman's STAR WARS comics art.

Born 35 years ago in Bay City, Mich., Dave was always a fan of the fantastic—painters James Bama and Frank Frazetta were key influences—and he began drawing when he was in sixth

Dorman,
this issue's
cover
artist,
talks about
STAR WARS,
his Dark
Horse
comics and
the rest
of his
fantastic
career

Dave

LUKE IS SWAYED BY THE DARK SIDE OF THE FORCE ON THE COVER OF DARK EMPIRE #2.



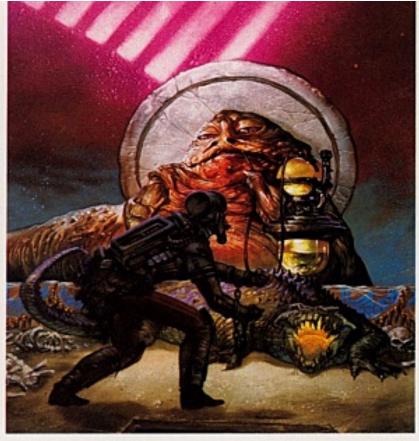
LEFT: UNPUB-LISHED STAR WARS ART FROM 1980 DORMAN USED AS A PROMO.

RIGHT: |ABBA SITS ON THE COVER OF TALES OF THE JEDI #4.

grade. He soon became interested in pursuing art professionally, eventually at St. Mary's College of Maryland and later at Joe Kubert's famed comic arts school in New Jersey. "Kubert was one of the grand old men of comics," Dorman says reverentially. "He saw a need for a school to bring in new blood to the industry. Actually, when I began in 1979, his school had only been open a year."

During that period, Dorman made a profound decision regarding his career. "After doing comic book panel work, I found I was much happier painting single pieces," he recalls. "The school didn't have a painting curriculum then, so my parents, who were very supportive, let me live at home the next few years so I could save money. I dropped out of the Kubert school and pursued painting, full time. It was an opportunity for me to develop that the school couldn't provide."

Like many young artists, Dorman made the



rounds at comic book conventions, showing his portfolio to various publishers. He made his first sale, in 1983, to *Heavy Metal Magazine*. "That got the ball rolling," he remembers. "I began to get consistent work from Eclipse and First Comics in the early 1980s."

Dorman's stylish skills and Dark Horse's ambitious plans came together around that time, as new comics incarnations of Aliens, Predator and, eventually, Indiana Jones and STAR WARS redefined the industry—and put the young oil painter on the map. Dorman's covers were aglow with dark and enigmatic imagery, enhancing the well-written and well-rendered stories that have now become classics. From the various projects he did for Dark Horse during the period, "the realization of what I wanted to do came after

Dave Discusses The Cover

I drew a 4" x 6" concept sketch and submitted it for approval. I went through books and magazines to find reference images. I have a good STAR WARS library, and I got additional reference from Lucasfilm.



I translated the sketch into a 14" x 20" rough layout, using pencil on tracing paper. I tightened that image onto other pieces of tracing paper. I defined specific details of characters, spacecraft and locations.

I prepared a double-thick illustration board by coating it with gesso, a thick, white acrylic paint. I created swirling textures and other three-dimensional effects, such as rocky surfaces, with the brush.

To transfer the sketch,
I made a full-size photocopy of the pencil drawing
and placed it on my board. Under-

neath that I put graphite paper—which is like carbon paper and traced the entire image to the board in gray pencil lines.





the publication of Aliens: Tribes, an illustrated book published in 1991," Dorman says. "It was an extremely satisfying undertaking; I did 25 interior paintings and a wraparound cover."

His first collaboration with Lucasfilm was a comic that tied in with the computer game called Indiana Jones and the Fate of Atlantis (now also available in CD-ROM version), which led to several Indiana Jones painted covers for Dark Horse in the late 1980s, Among Dorman's favorite work on the Indiana Jones comics is the cover he did to launch Dark Horse's second series, entitled Indy: Thunder in the Orient. And not long after that, Dark Horse began publishing its STAR WARS adventures, which presented another terrific opportunity for Dorman.

Next, with my oil paints, I worked on the detailed elements, beginning with the full figure of Luke, to actor Mark Hamill's likeness. Then I painted the background elements, such as Uncle Owen and Aunt Beru. Finally, the Sand People, the Jawas and the skyhoppers were connected to the other elements of the montage.

After some adjustments—
color washes to change the
tone, minor alterations and
tightening—the cover illustration was completed in about
five days.

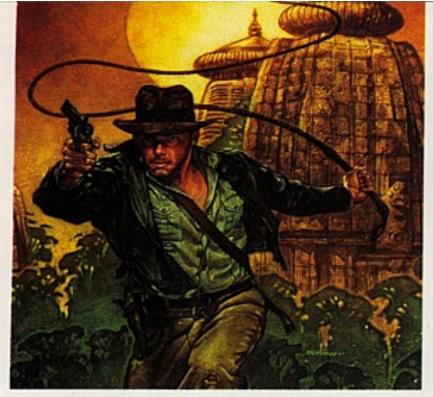




BELOW: SAGA OF THE DARK KNIGHT, FOR A SKYBOX CARD. Based on his impressive track record, Dorman appeared to be the logical choice to paint covers for the new STAR WARS adventures. But that wasn't so certain in the early stages of the project. "Originally, [interior artist] Cam Kennedy was scheduled to paint the covers of Dark Empire,"

DORMAN'S
GREATEST BODY
OF STAR WARS
ART GRACES
THE COVERS OF
DARK HORSE'S
SERIES. FAR
LEFT: DARK
EMPIRE *1.
CENTER: DARK
EMPIRE *4.
LEFT: TALES OF
THE JEDI *1.





THIS COVER,
FOR DARK
HORSE'S
INDIANA JONES:
THUNDER IN
THE ORIENT *1
LED TO DORMAN'S WORK
ON THE STAR
WARS COMICS.

Dorman reveals. "I found out subsequently that he was uncomfortable doing fully painted cover art as single pieces, even though he does those wonderful full-size pieces inside the books themselves. When Cam heard that I was interested in doing the work, he said, 'Great,' and everyone else seemed happy as well."

Dark Empire (1991), written by Tom Veitch, was something of a sequel to the movie saga, telling the dramatic tale of how Luke Skywalker became seduced by the dark side of the Force, only to be pulled back into the light by his Jedi sister,

Leia. Dorman's covers, a series of luminous character studies, "pretty much tell the entire story up front," the artist feels. "We dealt with a lot of montage imagery, partially because we wanted to capture a movie poster-like approach, but mainly because it seemed like the most effective way to portray the inner conflicts of the characters."

For Tales of the Jedi (1993),
Dark Horse's follow-up series
also written by Veitch, Dorman
approached the covers with an
entirely different attitude. "To
begin with, we didn't have to
worry about likeness approval,
because none of the original
characters were involved. Also,
because the stories took place
thousands of years before Dark
Empire, the level of technology
was relatively primitive and civilization was more barbaric. So for

DORMAN'S
TAKE ON ALIENS
VS. PREDATOR
WAS FEATURED
ON THE JULY
1993 COVER OF
HERO ILLUSTRATED.

those covers I tried to be a little looser, a bit more primal and dramatic, using large, simple images."

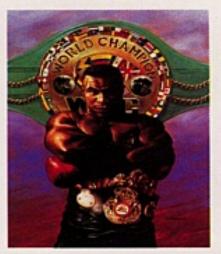
As for Dave Dorman's non-Dark Horse STAR WARS illustrations, he had a ball composing a gathering of droids for Topps' first STAR WARS Galaxy trading card set in 1993 (card no. 91). "I really enjoyed that job. Although they may play a minor role, the droids are the indispensible workhorses of the STAR WARS movie universe," he says. "Lately I've been leaning more toward mechanical elements in my artwork. With the droids, not only was I painting nuts and bolts, but these characters actually represented nuts and bolts."

For his most recent STAR WARS assignment—the cover of this magazine—Dorman read the script for Episode One of the STAR WARS radio play, which contains material not in the first movie (see page 22). "Basically, I



conceived a fairly simple montage of elements that sets up Luke on Tatooine, with his friendships, frustrations and aspirations. When I was working on the sketch, I had in mind that particular scene where Luke walks out of his homestead and looks up at the setting suns while John Williams' musical score swells," Dorman explains. "That [scene] was especially satisfying for me, because when I saw STAR WARS for the first time, I was approximately the same age Luke was in the film. So I was able to identify with Luke—stuck at home, looking for that larger world—and relate to his frustrations and yearnings."

At present, life couldn't be better for Dave



THIS NEVER-BEFORE-SEEN PORTRAIT OF FORMER CHAMP MIKE TYSON WAS DONE FOR A NEVER-PUB-LISHED COMIC BOOK.



Dorman, professionally and personally. Last year he won the coveted Will Eisner Award for Best Painter, and now assignments are coming fast and furious: comic and book covers; movie production work; games packaging; greeting and trading cards and so on. His wife of five years, Lurene Haines, is an accomplished comics artist in her own right (DC's Green Arrow: The Longbow Hunters and Malibu's Deep Space Nine, not to mention a STAR WARS Galaxy Series 2 trading card, no. 231, for Topps), and she's broadened her husband's creative horizons by introducing him to a wider variety of media beyond oil paints, such as water-colors and gouache.

MAIN CHARAC-TER IN ROAD-KILL, A 1993 GRAPHIC NOV-ELETTE FROM CALIBER PRESS.

DORMAN'S

DARK HORSE

CONNECTION

CONTINUES

WITH DARK

EMPIRE II.

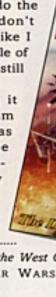
Looking back at himself as a young and talented artist struggling to make it professionally, did Dave ever believe this day would come?

"Yes and no," he responds with characteristic humility. "It is always

in a creative person's mind to try to do the best he can. I don't creatively feel like I am at the pinnacle of my career. I'm still learning.

"Of course, it was my dream when I was younger to be where I am today. I'm very happy to have made it to this point."

Gary Gerani is the West Coast
Editor of STAR WARS GALAXY
MAGAZINE.





A Wind to Sh

In 1980, four years after

STAR WARS began

dazzling movie

audiences in 1976, the

adventures of Luke

Skywalker were

presented as a riveting

13-part radio play.

Settle back for Episode

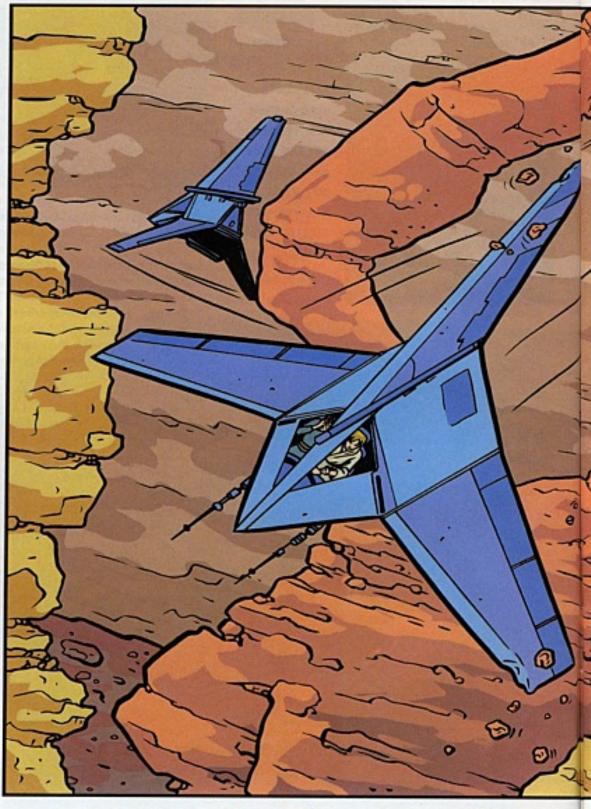
One... and an interview

with the scriptwriter,

Brian Daley.

ILLUSTRATIONS BY MIKE ALLRED
COLOR BY DANNY HELLMAN





ake the Staks



WINDY: WHAT ARE YOU ... YOU IDIOT, YOU'RE HEADED FOR THE STONE NEEDLE! LUKE: BET WE SHAVE FIVE SEC-ONDS OFF OUR TIME. WINDY: YOU'LL KILL US BOTH! LUKE: THERE'S NO GOING BACK NOW. STAY GRIPPED, WINDY! WINDY: NO-10000

CAST: Luke, Beru, Owen, Windy, Fixer, Cammie, Biggs, Deak, Tape Voice. ANNOUNCER: Opening credits. MUSIC: Opening theme. NARRATOR: A long time ago in a galaxy far, far away there came a time of revolution, when Rebels united to challenge a tyrannical Empire. But most of the citizens of that vast Empire of a million star systems took little notice of this tremendous conflict...at least at first. sound: Sand-drifting winds in background. Luke working in foreground. NARRATOR: On the desert planet Tatooine, as on countless other worlds, life goes on though great events are shaping the future of a galaxy. Here, amid the endless sands and the dune seas, the hostile wastes and barren lands, human beings struggle and endure. And here, too, men and women laugh and cry, hope...and dream. MUSIC: A brassy march on tape recorder. TAPE VOICE: ... so don't just dream about applying for the academy, make it come true! You can find a career in space: Exploration, Starfleet, or Merchant Service. Choose from navigation, engineering, space medicine, contact/liaison, and more! If you have the right stuff to take on the universe and standardized examination scores that meet the requirements, dispatch your application to Screen Office, c/o the Commandant, Imperial Academy, your sector, and join the ranks of the proud! MUSIC: March swelling up. WINDY: (in distance) Skywalker! Hey, Luke Skywalker! sound: Tape is shut off with an abrupt snap. LUKE: (a little guiltily) I'm out here in the tech-dome, Windy. WINDY: (approaching) Hey, Skywalker, come on! Everybody's going to Beggar's Canyon. My hopper's acting up, so I'm gonna ride with you. (on) Hey, what are you doing with the tape console? LUKE: Nothing, nothing. How'd you get here? WINDY: My folks came over to see your uncle and aunt. What d'ya mean, "nothing"? Let's see that tape. sound: They scuffle over the tape. LUKE: Cut it out, Windy. sound: The scuffle breaks off, both of them breathing heavily. WINDY: (triumphantly) Aha! "Applicant's Information Packet, Imperial Space Academy." LUKE: Will you stop, Windy? WINDY: You're still seeing novas, huh, Luke? Looks like this tape's been played a few thousand times. LUKE: Give it back, Windy. WINDY: When're you gonna grow up, Luke? You're a farm boy, just like me. LUKE: (deadly serious) Hand it over, Windy. Or I'll take it. WINDY: Oh, here, here! Take it! What're you getting so touchy about? Get your skyhopper going. (moving off) I'll roll back the dome. sound: Switch is thrown, heavy rollers spinning. LUKE: (relenting) Why'd your folks come over? WINDY: (coming on) To talk about the moisture harvest, complain about crop prices-who cares? I guess it's a mercy visit, y'know. LUKE: Yeah, Aunt Beru's always eager for company. Even Uncle Owen is, but he'd never admit it. sound: Skyhopper door opening. LUKE: Get in, Windy; time's wasting. SOUND: The other hopper door opening, and both closing. The ship's high-performance engine comes to life. WINDY: (over engine) She sounds smooth, Luke. sound: Engine builds. LUKE: (over engine) I adjusted her thrust sequence for extra boost. Hang on to your seat! SOUND: Blast of hopper's thrusters. Luke and Windy cheer their own takeoff. Fade to winds of Tatooine, music, and Anchorhead's younger set partying.

DEAK: Hey, Fixer! Fixer! Here comes Skywalker's hopper. FIXER: So what? Don't bother me with small fry. Where's the juice? I'm thirsty. CAMMIE: Here, catch one! (they laugh) SOUND: Swoosh of uncapping a container of malt ferment. SOUND: In background, Luke's skyhopper makes a sudden landing, braking thrusters blaring, landing gear skidding. Celebrants yelp as they dodge out of the way. The hopper doors pop open as engines die. LUKE: (off) So, where's the party? FIXER: Wherever I am, Luke. Right, Cammie? CAMMIE: (laughs) Correct, lover. windy: (approaching) Hey, everybody, guess what Skywalker was doing? Sitting in the techdome playing an academy recruiting tape! ALL: Laughter and mocking catcalls. FIXER: You never change, Skywalker. That's all you want out of life, to parade around in a fancy uniform? LUKE: What do you want that's so much better? FIXER: You watch it, boy! Just because you got lucky on a couple of crummy tests, that doesn't make you some kind of junior space explorer. You know what I did back when they made me take 'em? Walked in, filled out my name, and walked out again! I showed 'em! DEAK: Yeah, Luke, so you happened to qualify; so what? WINDY: Just because he can answer fancy trick questions and do schoolbook flight maneuvers, he thinks it makes him better than us. LUKE: I do not! But yeah, I'd like to go to the academy. Why shouldn't 1? FIXER: Because it's for suckers, Skywalker! They want to stick you in a uniform and give you orders. At least at the power station I'm my own boss. WINDY: My father says the Empire's just recruiting more people into the acade-

DEAK: Do you think anybody out there cares about Luke Skywalker? CAMMIE: If you leave home, nobody knows you. FIXER: Where's the juice? DEAK: Here. WINDY: What's the program, Fix? FIXER: Speed runs, everybody! Speed runs! Gonna see how much time I can shave off the back stretch. WINDY: There's no way you can cut much more time off your lap, Fixer. You're almost matching Biggs' best time around Beggar's Canyon as it is. FIXER: Well, Biggs isn't here, and I am! I'm as good as he ever was! LUKE: Then why don't you thread the Stone Needle like Biggs did? That'd take five seconds or better off your time. All: Hoots at Luke's suggestion. CAMMIE: You're crazy, Luke. Why don't you guys go buzz womp rats and take a few potshots at them? This speed run stuff is-FIXER: (Interrupting) You don't think I can do it? Listen, anything the great Biggs could do, I can do! CAMMIE: I never said you couldn't, Fixer. WINDY: Yeah, nobody was knocking you, Fixer. FIXER: (mollified) Besides, I don't need any shortcuts. Come on, Windy, Deak. windy: (moving off) Where're we going? FIXER: (moving off) To take a look at the canyon. Figure my course. CAMMIE: Did you have to get him started? LUKE: Me? CAM-MIE: Fixer's like a kid sometimes. Just when I think he's ready to settle down, he decides to go out and swipe some parts for his skyhopper or something. I had this dream the other night... Do you ever dream? LUKE: Sometimes in my sleep I think I see my parents. I don't remember them, but ... CAMMIE: (barely having heard him) Uh huh...anyway, I dreamed that Fixer and I were married. It was so nice... WINDY: (off) Hey, Skywalker, get your macrobinoculars. Fixer wants them. LUKE: (calling) Who're you ordering? They're in my hopper; get them yourself. WINDY: (off) Now, look... LUKE: (calling) Better hurry. You wouldn't want to make Fixer wait. WINDY: (off) All right for you. And don't think I won't tell Fixer you said that! FIXER: (off, approaching) Said what, Skywalker? LUKE: Nothing. Nothing, Fixer. FIXER: It may interest you to know I've got the perfect route through the Bottleneck. DEAK: (in back-

mies so they can draft them into the Starfleet.

An Interview with BRIAN DALEY BY BOB WOODS



Brian Daley grew up in New Jersey—a galaxy far, far away from Tatooine—but in other ways he is a lot like the young Luke Skywalker he wrote about in the Star Wars radio play. Just as Luke was a dream-filled teenager eager to leave home and seek adventure, so too did Daley long to go out into the world and make his mark. Luke, of course, became a Jedi Knight and helped fight the evil Empire. Brian took up a pen instead of a lightsaber, and today he's a successful science fiction and fantasy writer with more than 20 books to his credit. • "I have a real affinity for Luke," says Daley, the author of the popular trilogy of Han Solo novels as well as the scriptwriter of The National Public Radio Dramatizations of Star Wars and The Empire Strikes Back. "As a teenager and a science fiction fan, I shared his dream that there's a bigger world out there."

ground) Fixer's got it all figured; he's gonna clock the best time anybody's ever made around Beggar's Canyon. LUKE: If Biggs was here, he- FIX-ER: (interrupting) Well, Biggs ain't here, Wormie! Do you want to try and keep up with me? LUKE: I...yeah, all right. You're on. DEAK: Hoo boy, Wormie against the Fixer. It's gonna be a slaughter. LUKE: Then you can ride with Fixer, Deak. What're we waiting for? Let's go! CAMMIE: Fixer, I want this to stop right now ... sound: Cross-fade to: FIXER: (off, yelling) Good luck, Skywalker. See you in the tight spots! WINDY: Hey, I couldn't find those macrobinoculars anywhere. LUKE: Never mind. Hop in. sound: Luke revving engines. WINDY: What're you doing? LUKE: I'm standing in for Biggs. Brace yourself. SOUND: Hopper's engine roars on takeoff. WINDY: (yelps) FIXER: (sounding tinny over comlink) Here we go; one run down the back stretch, Skywalker, whenever you're ready. WINDY: You and Fixer in the Bottleneck together? Count me out! LUKE: Then open the door and jump. FIXER: (over comlink) Fall in even with me, Skywalker, and we'll let 'er rip. sound: Extra burst from Luke's hopper. FIXER: (over comlink) Okay, hit it! sound: Hopper's engine howls. Irregular burst of Luke's steering thrusters and his maneuvering. WINDY: Look out! LUKE: Shut up and keep still! Look, you distracted me, and now Fixer's got the lead. WINDY: Let him keep it, I want to live! FIXER: (over comlink) How does my afterblast feel, Luke? WINDY: It's too narrow to get past him. FIXER: (over comlink) Just make yourself comfortable back there, farm boy; it'll be over in a minute. LUKE: That's what he thinks! WINDY: What are you... You idiot, you're headed for the Stone Needle! LUKE: Bet we shave five seconds off our time. WINDY: You'll kill us both! LUKE: There's no going

FIXER: (INTERRUPTING) WELL,
BIGGS AIN'T HERE,
WORMIEI DO YOU
WANT TO TRY AND
KEEP UP WITH ME?
LUKE: I...YEAH,
ALL RIGHT. YOU'RE
ON. DEAK: HOO
BOY, WORMIE
AGAINST THE FIXER. IT'S GONNA BE
A SLAUGHTER.



Daley's world began during a big snow storm three days before Christmas in 1947. At an early age he discovered the magic of books and reading. "One morning after second grade had let out for the summer," he says, "my mother handed me a copy of *The Black Stallion*." ◆ Daley's active imagination eventually led him to comic books and science fiction. He remembers being influenced by Flash Gordon comics, the art of Jack Kirby and the novels of Robert Heinlein. "I looked to [Heinlein's] books as a model when I started doing the Han Solo books," says the author from his riverside home near Annapolis, Maryland. ◆ In 1965, when he was 17, Brian joined the army for four years. "In my family, that's something you did," he says, noting that his brother and several uncles served, too. He spent a year in Vietnam during the war, and was stationed in West Berlin in '68 when Soviet troops invaded Czechoslovakia. ◆ Off-duty, Daley's mind was occupied with an idea for a science fiction novel that he'd been kicking around for a while. He began writing it when he returned home to New Jersey, in between going to college and working various night jobs so he would write during the day. After a number of

back now. Stay gripped, Windy! WINDY: No-oooo! SOUND: Passage through the circle of the Stone Needle and a shearing metallic sound. The hopper begins to buck. LUKE: (whooping) Made it! Windy, open your eyes! We made it! WINDY: Hey, your stabilizer's gone! LUKE: I can hold her, we've still got to cross the finish line. WINDY: You'll crash us! SOUND: Hopper's engine revs down for landing. It hits once, jolting them, bounces, and comes in again slewing and sliding, gradually stopping. LUKE: I told you I could bring her in. We won! WINDY: Won? Luke, you're crazy. Crazy! sound: Windy opens the door. WINDY: I'm riding home with one of the others; you're just an accident looking for a place to happen! And if you know what's good for you, you won't kid Fixer about this. SOUND: Door slams shut. LUKE: Oh, Biggs, you should've been here ... (laughs) MUSIC: Up.

SOUND: Beru's kitchen. BERU: Luke! Luke! Are you up yet? Breakfast is ready! sound: Cooking with appropriate techno-chem sounds. LUKE: (approaching, yawning) Morning, Aunt Beru. (He kisses her cheek quickly) BERU: Good morning, dear. I'm afraid your uncle's in a big hurry today; he says things are still behind schedule. Sit down and eat your breakfast before it gets cold. LUKE: All right, but I don't think the desert's going anywhere. OWEN: (approaching) No, it's still there, Luke. And if we don't get ready for the season in time, it'll always be just that, a desert. Now there's no more time for nonsense; I want you to keep your mind on your work today. SOUND: A chair being drawn up to table; tableware, plates, etc. LUKE: Yessir. OWEN: Keep an eye peeled when you're out today; there've been reports of Sand People. I want you to see what you can do about the units up on the south ridge. I expect 'em all to be running 100 percent and smooth before day's end. LUKE: Uncle Owen, those vaporators are ten years old! They should've been replaced long ago. OWEN: You can get them functioning up to specs if you roll back your sleeves and quit your daydreaming! I need all the help I can get, not a nephew with his head in the stars half the time. You mind your work now, or there'll be trouble, I'll tell you that much! BERU:



rejection slips from publishers and several rewrites, The Doomfarers of Coramonde was published by Del Rey Books in 1977. "My life was changed ever thereafter," Brian recalls. The sequel, Starfollowers of Coramonde, came two years later. • One night in 1977, while he was still working that first book, Brian went to see a new movie called Star Wars. "I adored it. Right from the opening credits, with the Star Destroyer chasing the Blockade Runner, I knew something very different was happening," says Daley. "You could tell [George Lucas] was not a guy just making a movie; he was creating a world. I was flabbergasted... blown away." • Little could Brian have imagined just how much Star Wars would affect his life. Spent after tolling through his second novel ("I suffered through the classic second-book curse"), Brian's publisher, Judy-Lynn del Rey, asked if he'd like to write one of the Star Wars series Del Rey had been licensed to produce. "I immediately picked Han Solo because he's the only one who makes a real moral decision in the movie," says Daley. • The result was the best-selling trilogy—Han Solo at Stars' End, Han Solo's Revenge and Han Solo and the Lost Legacy—published in 1979 and '80. • Lucasfilm

SOUND: ADJUST-ING MACROS" RANGING AND FOCUS. LUKE: YEAH, THERE'RE SHIPS OUT THERE. ALL RIGHT. TWO OF THEM AT LEAST. AND THEY'RE FIR-ING ON EACH OTH-ERI IT'S INCREDI-BLEI SOUND: TREADWELL MAKES UNIMPRESSED NOISES. LUKE: BOY, THEY'RE RE-ALLY GOING AT IT OUT THERE!

ment) Here, finish what's left before it gets cold, both of you. sound: Scraping, pouring, etc. BERU: Luke, dear, I packed a lunch for you. I put it in your landspeeder so you wouldn't forget it. LUKE: Thanks, Aunt Beru. I, uh, guess I'd better get going. sound: His chair slides back. OWEN: Take the treadwell with you. LUKE: That old droid's in worse shape than the vaporators, Uncle Owen. (pause) Uncle, what about getting some new droids? OWEN: Just what I need, another expense! LUKE: But with another droid or two we could keep the whole farm at peak efficiency through the harvest. I could check around at Toshi Station and Anchorhead, and there ought to be a Jawa sandcrawler passing through any time now. Maybe they'd have something we could use. OWEN: Luke, if you quit your daydreaming and do your share, we won't need any new droids! Now, I've never let you want for anything, have I? Huh? Well, then, young fella, the least you can do is show some gratitude and- BERU: (interrupting) Owen Lars! (pause, then more kindly) Owen, we could use a little more help. A droid that spoke domestic Bocce could help me around the house, too, when you didn't need it. OWEN: Well... BERU: (meaningfully) Good-bye, Luke, dear. LUKE: (taking the hint) Um, g'bye, Aunt Beru. (moving off) I'll do my best with those vaporators, Uncle Owen. BERU: Honestly, Owen, I don't know what gets into you at times. Luke's never asked us for anything. He works as hard as any man; he could've gone off on his own long ago, and you know that. OWEN: Beru, with his mind wandering half the time, he's never going to make his way in this life. BERU: (unexpectedly fervent) But you can't begrudge him his dreams! A person has to have their dreams! I've never once complained about living out here or hardly seeing other people or going without when the moisture harvest was bad, have I? OWEN: Now see here, missus, I never said you- BERU: (interrupting) Even to the young people over at Anchorhead Luke is an outsider. He hasn't had a close friend since Biggs went to the academy. OWEN: I...I don't want him getting hurt, Beru. I want what's best for Luke. BERU: I know that, Owen. But it wouldn't hurt to tell him so. sound: Owen's chair scrapes as he rises. OWEN: I'll be most of the

Owen! (Thinking better of it and forgoing an argu-

day on those condensers in the upper basin. Won't be home till evening, I expect. BERU: I'll have supper waiting, Owen. MUSIC: Up.

SOUND: The winds of Tatooine. SOUND: Ratcheting and metal-to-metal sounds of repair work. LUKE: Hey, Treadwell, come hold this junction plate in place while I torque it down, will you? SOUND: The treadwell replies with its own droid sounds, lacking the wit and verve of, say, an R2 unit. SOUND: Luke's labors, breathing, etc. LUKE: That ought to do it. Now, let's give this relic a try. sound: Switch being thrown. LUKE: Nothing. SOUND: Switch is thrown again, then several more times rapidly. LUKE: How does Uncle Owen expect me to keep these junk heaps running? Ah ... sound: Angry rapping on the vaporator and a kick or two. LUKE: Treadwell, clamp these two leads together while I splice them. sound: Treadwell maneuvering, still gobbling to itself. LUKE: No, no, you idiot! Use your insulated arm! SOUND: An electronic shriek of surprise and distress. Circuitry sputters. LUKE: Release! Back off! SOUND: Treadwell backing off, snurfling to itself piteously. LUKE: What I wouldn't give to be on another planet ... any planet! sound: Tool being thrown back into the toolbox. LUKE: Uncle Owen's not going to like this a bit. Now I've got two major overhauls on my hands. Treadwell, get yourself over to the landspeeder. sound: Treadwell's starting and stopping, grinding off. LUKE: Sky's still clear, anyway; at least there's no sandstorms blowing up. Maybe we can still have things-hey! What's that up there? SOUND: Treadwell burps a noncommittal reply. LUKE: I know you don't know, you maniac. Where's my macrobinoculars? SOUND: Treadwell gurgles again. Luke rummages in landspeeder. LUKE: I

was so pleased with Daley's work, they invited him to write all 13 half-hour episodes of a STAR WARS radio play that was being produced by National Public Radio in association with KUSC-FM, the University of Southern California's station in Los Angeles. It was at the USC film school that a student, George Lucas, had several years before come up with the idea for the adventures of Luke Skywalker. • "They had read my books and felt I had a good grasp of the STAR WARS universe," says Daley, who had written several radio plays in college. "So I hopped on a plane and flew out to Los Angeles." • Beginning in December of '79, Brian spent three months writing in a small efficiency



MARK HAMILL
(RIGHT) AND
ANTHONY
DANIELS
RECREATED
THEIR ROLES AS
LUKE AND 3PO
FOR THE NPR
RADIO PLAY.

know I left them here someplace. sound: More fumbling, opening and closing of compartments, etc. LUKE: Ah, here we go. SOUND: Macro case being opened, instrument withdrawn. LUKE: Now, let's see. SOUND: Adjusting macros' ranging and focus. LUKE: Yeah, there're ships out there, all right. Two of them at least. And they're firing on each other! It's incredible! sound: Treadwell makes unimpressed noises. LUKE: Boy, they're really going at it out there! SOUND: Macros being shoved back into case, tools gathered hastily. LUKE: Come on, Treadwell, get yourself over to the landspeeder. I've gotta get into Anchorhead and tell Fixer about this! sound: Complaint from Treadwell. LUKE: Get in gear, will you? SOUND: Treadwell's sounds indicate that it cannot comply. LUKE: (moving off) Oh, stay put, then. I'll pick you up on the way home.

SOUND: Humming equipment and electronic game being played by Windy and Biggs, and background conversations which are interrupted. LUKE: (running on) Windy? Deak? Cammie? Hey, everybody! FIXER: Hey, Cammie, did I just hear a young noise blast in here? CAMMIE: (half yawning) Oh, Fixer, it's just Luke on another of his rampages. LUKE: Shape it up, you guys! Wait till you hear what I just -WINDY: (interrupting) We've got company, Luke. LUKE: Biggs/ When did you get back from the academy? ALL: (laughter at Luke's surprise) CAMMIE: So the two shooting stars are reunited at last. I'm so thrilled to be here for it. ALL: (more laughter) BIGGS: I just got in, on the shuttle. I wanted to surprise you, hotshot. I thought you'd be here when I arrived; forgot you have the harvest coming up. ALL: (a derisive snigger or two in background) LUKE: But how come you're back so soon? Didn't you get your commission? BIGGS: Of course I did; the academy accelerated our courses. It seem the Empire wants the commercial spacelines expanded as soon as possible. ALL: (more laughter and hooting) FIXER: You oughta drop the Emperor a thankyou note, Biggs. That's the only way you could've gotten out of that academy. BIGGS: Signed on with the starship Rand Ecliptic. Third Mate Biggs Darklighter, at your service. How's this for a snappy salute? sound: Boot heels clacking together. LUKE: I hope you fly a ship better than you salute. CAM-MIE: Oh, Luke, what do you know? I think Biggs

BIGGS:...HEY, DID
YOU SEE THAT? OFF
ON THE FAR SIDE
OF THE CANYONI
LUKE: WHERE...
SAND PEOPLEI
BIGGS: GOT YOUR
MACROBINOCULARS?
LUKE: RIGHT
HERE. SOUND:
RANGING AND
FOCUSING OF
MACROS.



looks just fabulous in his uniform. FIXER: (perturbed with Cammie's admiration) Yeah, Biggs just had to come back and say good-bye to all us planetbound simpletons. ALL: (mocking agreement) BIGGS: (laughs good-naturedly) LUKE: Hey, I almost forgot! Drop the game and come outside quick; you guys have to see something! There's a battle going on out beyond the atmosphere...two ships with a lot of firing! DEAK: Oh, not now; Windy's got a shot to make, and there's money riding on it. WINDY: Yeah, when're you gonna stop seeing things and grow up? Space battles; what a jerk! LUKE: Biggs, I didn't imagine this one. BIGGS: If you say so, hotshot. (moving off) Deak, turn off that game. It'll still be there when we get back. WINDY: Here we go again. DEAK: Captain Skywalker has sighted the enemy again, sir! FIXER: And is advancing to the rear! ALL: laughter SOUND: Crossfade to: SOUND: Luke taking out and adjusting

apartment in North Hollywood. He remembers the experience well. "Lucasfilm was [then] at a place called the Egg Company, across from Universal Studios. I would write a script, go there and leave it for people to read, and then drive back to the apartment to write another. At first, the process was long-drawn-out. But by the end, we'd go over two or three scripts at one meeting." ♦ While Daley's scripts basically follow the action in Star Wars, he was allowed to create a number of new scenes. "The Han Solo books were written under a lot of limitations," he says, "because no one knew then where the Star Wars story was going to go from there. With the radio play, I was a little freer to go into the story." ♦ To give Brain some more background on the characters, Lucasfilm provided him with transcripts of four interviews Lucas had given just after the movie was made. In them, George actually acted out the parts of Luke, Leia, Han, C-3PO, R2-D2 and other characters. "I read through them to see what he thought about the universe, and to see how he invented as he went along, what choices would he take when he had a creative decision, to flesh the universe out," says Daley. • Armed with that intimate knowl-



macros. LUKE: They're still there! I counted two earlier. Here, Biggs, take the macros and see for yourself! BIGGS: Will do. SOUND: Ranging and focusing macros. DEAK: (off) Ooooh, citizens, it's too light and it's too bright out here for the old Deacon. What d'you say, Windy? WINDY: (off) Yeah, space battles ain't worth a sunburn. CAMMIE: (coming on. wheedling) Luke, sweetie, you'll let me look next, won't you? LUKE: What? Yeah, sure, Cammie. You bet. CAMMIE: You're such a love. BIGGS: (very judicious) I'm afraid that's no battle up there, hotshot. (more normal tone) Here, Cammie. It's probably just a tanker fueling a freighter. LUKE: But there was a lot of firing before, Biggs. I swear there was! I saw it! BIGGS: Then why would they still be holding position over Tatooine? CAMMIE: Why, they're not doing a thing up there. Firing, my foot. Here, take these things back. SOUND: Macros being grabbed and nearly dropped by Luke. LUKE: Hey, Cammie, be careful with those! CAMMIE: Oh, don't worry about it, Luke! LUKE: These cost me half a season's savings! FIXER: (coming on) She told you not to worry about it, Wormie! BIGGS: Hey, Fixer, the show's over. FIXER: C'mon, Cammie. CAMMIE: What? Are you just gonna- FIXER:

I said come on! (leaving) So long, guys! SOUND: The Tatooine wind. BIGGS: They're right about one thing, Luke. The rebellion against the Empire is a long way from here. I doubt the Imperials would bother about this system. LUKE: But Biggs, I could've sworn— BIGGS: (interrupting) Hey, hotshot, let's take a spin in that landspeeder of yours. I'd like to take one last look at Beggar's Canyon, for old times' sake. LUKE: Sure, Biggs. SOUND: Footsteps going to and clambering aboard the speeder. LUKE: (moving off) Boy, you should've been there the other day when we ran the canyon. Fixer started bragging about how he could do anything Biggs could do. (laughs) So I said...

SOUND: Cross-fade to sound of landspeeder engine under: LUKE: ...and Fixer just pretended it never happened. My skyhopper's busted up pretty bad, though. BIGGS: I'm sure that made your uncle happy. LUKE: Biggs, you have no idea. I'm grounded for the rest of the season. BIGGS: You ought to take it a little easier, Luke. Even if you are the hottest gulley-jumper this side of Mos Eisley, you keep it up and one day, whammo, you'll be nothing but a dark smear on a canyon wall. sound: Speeder noises decrease as Luke brings it to a stop. LUKE: There it is...the old Stone Needle. SOUND: Winds, eerie howls, and clacks and calls. LUKE: You can see practically the whole canyon from this part of the rim. BIGGS: Yeah, this is still the wildest terrain I ever saw. I don't know how I lived through the crazy stunts we pulled down there. LUKE: If we had the hopper now, we could give those womp rats a surprise. BIGGS: Sorry, I am now valuable property. "Keeping in mind the expense of cadet training, all graduates shall refrain from unnecessary risk taking." LUKE: Did they happen to know how many stabilizer vanes you've bent up on the back stretch down there? Or the time you almost wiped out the Stone Needle? BIGGS: I figured it was better not to mention those to my piloting instructors. I guess I'm really going to miss this old widow maker, though. LUKE: It hasn't been the same since you left, Biggs. It's been so...so quiet. You were always number one around here, Biggs. You were the one who made things happen. BIGGS: It's a big galaxy, Luke; at the academy everybody was a number one back



edge, Brian was able to invent new situations that fill in some of the holes in STAR WARS. For example, what were 3PO and Rz doing outside the cantina while Ben and Luke were negotiating with Han? How did Leia first get involved with the Rebel Alliance on Alderaan? The radio play, because it comprised more than six hours of air time as opposed to the movie's zy minutes or so of dialogue, was able to delve into those and other questions. \$\inpsi \text{Episode One, "A Wind to Shake the Stars"—printed here in its entirety, including portions left out in the original broadcast, from Del Rey's new book containing the entire radio play—is a prime example of Brian's extrapolations. It portrays Luke's often frustrating life on Tatoolne, before we meet him in STAR WARS. It reveals his strained relationships with his friends, highlighted by a thrilling skyhopper race against bull-headed Fixer, and Luke's longings to go to the academy and become a starfighter pilot. \$\infty\$ "They called him Wormie," says Daley, referring to the disparaging nickname Luke's

where they came from. All of a sudden I was just a face in the crowd. LUKE: But you made it, Biggs. You're gonna see all those places we used to talk about. BIGGS: Yes. (pause) Luke, did you ever wonder why we're friends? LUKE: Huh? BIGGS: The rest of them...they'll never leave Tatooine. Maybe never get as far as Mos Eisley. Have you ever thought about that? LUKE: Not exactly like that, I haven't. BIGGS: Fixer's just smart enough to know he's better off being a big noise in a small room. Cammie's dumb enough to think she's made the prize catch hereabouts. Windy's nothing but a follower, and Deak's the follower of a follower. LUKE: Oh, they're not so bad. I don't mind them. BIGGS: Then how come you worked so hard at being the hottest pilot around? (pause) Hey, did you see that? Off on the far side of the canyon! LUKE: Where...Sand People! BIGGS: Got your macrobinoculars? LUKE: Right here. SOUND: Ranging and focusing of macros. BIGGS: Yep, three bantha and, it looks like, five Tusken Raiders. They're moving out toward Jundland Wastes. LUKE: My uncle said there've been some sightings around here. I should get back; I've got a bad feeling about this. BIGGS: Naw, I don't think it's anything to worry about. Still, maybe we should get going. SOUND: The speeder starts, revs, accelerates, and continues under: LUKE: Well, that's a little excitement for your visit. BIGGS: You only think this planet's boring because you've never been anywhere else. (pause) Luke, I didn't come back just to say good-bye. Look, if...if something happens, I wanted you to know. LUKE: Know what? Honestly, Biggs, will you stop with this secrecy stuff? BIGGS: I made some friends at the academy. At our first port of call in the inner systems, we're going to jump ship and join the Rebel Alliance. LUKE: That's crazy! You could wander around forever trying to find them. The Empire can't even find them. BIGGS: Okay, so it's a long shot! If we don't find the Rebels, then we'll do what we can on our own. I'm not hanging around to get drafted into the Imperial Starfleet. The Rebellion's spreading, and I want to be on the side I believe in. LUKE: And I'm stuck here. BIGGS: I thought you were going to the academy next term. LUKE: I had to cancel my application. The Sand People are getting more active. BIGGS: Come on, your uncle could hold off a whole Tusken raiding party with one blaster. One of these days you've got to separate what seems important from what is, Luke. LUKE: But the farm's just about to start paying off. Uncle Owen needs me for one more season. Biggs, I can't just run out on him and Aunt Beru now. BIGGS: Luke, listen to me: Your uncle uses that "I-fed-you-and-broughtyou-up" line to keep you here; can't you see that? LUKE: My uncle

and aunt are all the family I've got, Biggs...they're all I've got! I don't care what you or anybody else thinks about me, I can't let anything happen to those two. BIGGS: Luke, I didn't mean- LUKE: (interrupting) Oh, go on; find your Rebellion. You think I wouldn't like to leave? You think I like staying behind? BIGGS: I never thought that, Luke. LUKE: Well, that's how it sounded. I'll let you off by the power station. SOUND: Landspeeder noises die as it comes to a stop. SOUND: Biggs climbs out of the speeder. BIGGS: (slightly off) Luke, I had a friend at the academy; he helped me through, the way I used to help you. Just before graduation I heard he got picked up during a roundup of Rebel suspects. They said he died in interrogation. LUKE: You've changed, Biggs. Changed a lot. BIGGS: I've been doing some thinking. (pause, then an attempt at lightness) But you're the same as ever. Tell me, are you still keeping a lookout for that dream girl you used to talk about? LUKE: I'll know her if she passes by. Biggs, I'm sorry for what I said back there. BIGGS: Me, too. Forget it. LUKE: Will you be around long? BIGGS: I'm leaving on the morning shuttle. sound: Background winds of Tatooine have become slightly louder, gusting. LUKE: It looks like there's a wind kicking up. BIGGS: Wind's rising all over the Empire, Luke. Even Tatooine will feel it sooner or later. LUKE: Biggs, I guess I won't be seeing you for a while. BIGGS: Maybe someday. I'll be watching for you. LUKE: Next season I'll be going to the academy for certain. Take care of yourself. BIGGS: So long, hotshot. LUKE: Biggs? BIGGS: (from a distance) Yeah? LUKE: Do you really think those ships out there were just freighters? BIGGS: Not if you say they were firing, hotshot.

NARRATOR: With the abruptness he will find difficult to believe, Luke Skywalker's life is about to change, beyond his wildest dreams, as he's swept up in the bitter war between Rebel Alliance and Empire. And soon, a captive Princess's desperate plea for help, the final quest of a legendary hero, and the key to the Empire's most awesome weapon will be decided by the actions of a young farm boy from Tatooine. MUSIC: Closing theme up and under preview and credits. ANNOUNCER: Closing credits.

friends gave him. "They knew he wasn't going to stay there with them, and they resented it. I wanted Luke to be like a lot of science fiction fans. He knows there's something bigger out there, and that sometimes he doesn't fit in." \(\int \) Daley's work didn't stop with the script. He was on hand for the recording sessions—where Mark Hamill, Anthony Daniels and other actors read his dialogue—and not just as an observer. He did some rewriting on the fly and cranked out "wild lines," which are background conversations needed in crowd scenes. \(\int \) "It was a great experience," says Brian. "When it was over, I went through severe withdrawal. I said to myself, Gee, I'd like to do this every day!" \(\int \) It didn't exactly work out that way, but a couple years later he was writing the scripts for NPR's production of The Empire Strikes Back. The long-rumored Return of the Jedi radio play is "still under discussion," says Brian. \(\int \) In the meantime, he and a good friend, James Luceno, collaborating under the pen name Jack McKinney are working on a series, Tales of the Black Hole Travel Agency, and Brian is developing a new novel, GammalAW. It may not be Star Wass, but it's still the work Brian Daley has dreamed of doing all his life.

READER SURVEY

Please take a few moments to answer the following questions. The information will help us know you better. Mail this or a photocopy of the page to: STAR WARS GALAXY SURVEY, Lucasfilm Licensing, P.O. Box 2009, San Rafael, CA 94912.

1. Are you:	any on-line services?	☐ Costumes, masks	☐ Cyber Notes
A subscriber to STAR WARS GALAXY MAGAZINE?	☐ Yes ☐ No	Other:	Other:
☐ A newsstand buyer?	If "Yes", which one(s)? (Prodigy, America Online, etc.)	04 MR 4	22 11
☐ A comic shop buyer?	(r rougy, ranerica Onane, etc.)	21. What sections of STAR WARS GALAXY MAGAZINE do	22. How much time do
		you enjoy most?	you spend reading STAR WARS GALAXY MAGAZINE?
2. What is your age?	12. Do you purchase	☐ Features on artists	☐ Less than 15 minutes
☐ Under 12 ☐ 13-19	entertainment software?	☐ Features on special effects	☐ 15-30 minutes
20-29 30-35	☐ Yes ☐ No (skip to #16)	☐ Around the Galaxy (news)	☐ 30-60 minutes
□ 36-44 □ Over 44		☐ Book excerpts	☐ More than one hour
3. What is your sex?	13. Entertainment soft-	☐ Dark Horse comics	22 What will some do
☐ Male ☐ Female	ware bought last year:	☐ Game Room	23. What will you do with back issues of STAR
	□ 1-2 □ 3-5 □ 6-10 □ 10+	☐ The Galactic Bazaar (collectibles column)	WARS GALAXY MAGAZINE?
4. What is your family's	2 0-10		☐ Save ☐ Recycle
household income?	14. Do you have a		Pass on to family/friends
Under \$20,000	CD-ROM drive?		
\$20,000-\$39,999 \$40,000-\$59,999	☐ Yes ☐ No	24. What areas would you	
□ \$60,000-\$79,999	· · · · · · · · · · · · · · · · · · ·	coverage of in the STAR WA	
□ \$80,000-99,999	15. A modem?	coverage of in the brank fra	Onena i manualina i
□ \$100,000-\$124,999	☐ Yes ☐ No		
□ \$125,000 or more	16. Which video gaming	25. Have you experienced	"Star Tours" at a Disney
E Vann bishaat adams	system(s) do you own?	Theme Park which simulat	
5. Your highest educa- tion level completed?	☐ Super Nintendo	□ No □ Yes If "Yes," where	? (circle one) Disneyland, Walt
☐ High school	☐ Sega Genesis ☐ 3DO	Disney World, Euro Disneyland,	Tokyo Disneyland
☐ Some college/no degree	☐ Sega CD ☐ None	If "Yes " how would you	locaribo she comeniames?
☐ College graduate	Other:	If "Yes," how would you d	
☐ Postgraduate/no degree			Disappointing Accurate
☐ Postgraduate degree	17. What type of movies	a Dated a Needs to be up	dated a dood for another trip
e Daniel Land	do you enjoy most?	26. Would you attend a ST	AR WARS convention?
6. Do you have children living in your household?	☐ Action/Adventure ☐ Science Fiction	☐ Yes ☐ No	
Yes No (skip to #8)	☐ Fantasy ☐ Comedy	27. What would you expect at a STAR WARS convention?	
4 165 4 140 (skep to #6)	☐ Horror ☐ Westerns	27. What would you expect	at a STAR WARS convention?
7. If "Yes," how many	☐ Drama ☐ Animation		
live at home and what			
are their ages?	18. TV shows?		
Age Number of children	Action/Adventure	28. Of these subjects, rank	
1-4 — M — F 5-9 M F	☐ Science Fiction ☐ News Programs	STAR WARS convention, fro	m 1 (low) to 10 (high).
5-9 M F 10-15 M F	☐ Comedy ☐ Fantasy	Festival speakers (discussi	ng Stan Wans past, present & future)
16-19 M F	☐ Westerns ☐ Drama	"How-to" seminars (on costuming, special effects, etc.)	
20-22 M F	☐ Animation		
23+ M F	40 7-1	STAR WARS celebrities	
	19. Estimate your dollar expenditure on STAR	Themed parties	
8. Are there other read- ers of STAR WARS GALAXY	Wass-related merchan-	STAR WARS entertainment	
MAGAZINE living in your	dise during 1994?	Lucasfilm store (most com	plete STAR WARS assortment)
household?	\$		
☐ Yes ☐ No (skip to#10)	3 sq expenditure	Convention logo merchan	dise
	20. What STAR WARS mer-	Limited-edition merchandi	se (created exclusively for the event)
9. If "Yes," how many	chandise do you like?	Collectors show and sale	
and what are their ages?	☐ Books ☐ Magazines	STAR WARS auction (art, me	emorabilia one-of-a-kind items)
Age Number of readers	☐ Action figures		inorability one-or-a-kind herrity
-12 M F	☐ Micro Machines	Fan club meeting	
13-19 M F 20-29 M F	Clothing and hats	Free time to socialize with	other STAR WARS enthusiasts
30-39 M F	 Collectibles (e.g. commem- orative plates, ceramic figures, 	Other interests:	
40-49 M F	chess sets, trading cards, etc.)		
50+ M F	☐ Model kits	29. If you attended a STAR	
	Art (posters, prints)	(3 nights), how many peop	le would be in your party?
10. Do you have a per-	☐ Roleplaying games ☐ Video games	Adults Child	iren (under 12)
sonal computer at home?	Computer games		
☐ Yes ☐ No (skip to #16)	a comparer games	30. Where do you live?	

☐ Jewelry, watches

Pins, buttons

11. Do you subscribe to

۵ 0

State/Province: _____Country: ___



AN ORIGINAL STAR WARS
ROLEPLAYING GAME ADVENTURE
INCLUDING ALL-NEW CHARACTERS,
DROIDS AND VEHICLES.
ENIOY THE STORY ALL BY ITSELF,
OR ADD IT TO YOUR OTHER
ROLEPLAYING GAMES

BY BILL SMITH, EDITOR, WEST END GAMES

ILLUSTRATIONS BY CHRIS MOELLER

Two years after the Rebel

the Empire continues. The Rebel Alliance, now known as the New Republic, struggles to bring freedom to the thousand-thousand worlds of the Known Galaxy.

A New Republic task force, returning from several victorious battles on the galactic frontier, has stopped on the starport world of Cadinth to replenish supplies. While the Republic fleet shuttles cargo to the massive orbiting battle cruisers, a lone Republic outpost guards the landing site's western flank against heavily armed, raiding pirates. However, the Republic soldiers are about to find something far more dangerous than a motley band of outlaws...



The wind whipped across the ruined landscape of Cadinth. Republic Lieutenant Brin Stiels pulled his tunic's collar tighter, more to suppress the chill that ran down his spine than to shut out the cold. This place reminded him of a battlefield—or a tomb. Ten hours of bone-chilling wind was enough to test anyone's patience, even the normally quiet Stiels. With less than an hour to go on his duty shift, Brin couldn't wait to crawl into the Rebel SRV-1 that had pulled up a few minutes ago. It might not be comfortable, but it would be warm. After a hot meal, all reminders of the wastelands of Cadinth would be out of his mind.

Below Brin, the next shift of Rebel soldiers milled about. They seemed as unhappy about watch duty as he was. Sure, someone

> had to guard against the pirates. "But why me?" he grumbled to himself.

AUTHOR'S NOTE: THIS ADVENTURE IS BASED ON SOME "MIGHT HAVE BEENS"-DROIDS AND VEHICLES DEVELOPED BY KENNER IN THE MID 19805 BUT **NEVER PRO-**DUCED AS TOYS. FOR THE FASCINATING STORY OF THAT "PHANTOM" KENNER LINE, TURN TO STEVE SANSWEET'S "GALACTIC BAZAAR" COLUMN ON PAGE 58.

As Brin's thoughts drifted to the sabacc jackpot he planned on winning that night, he caught sight of something coming up over a nearby rise. "Funny," he thought. "The sensors should have picked up anything that close." A quick scan through his macrobinoculars revealed nothing... but then a glint of metal flashed. Something was moving fast, whatever it was. Then he noticed that there were three somethings coming in fast.

Brin pulled up his comlink. "Republic Core Base, this is Observation Post W-16. I have an unidentified sighting. Requesting verification scan. It's probably pirates trying to penetrate the perimeter..."

Brin's communication was cut off as a blaster bolt smashed the gun turret

beneath him. That first shot was enough to penetrate the turret's armor; secondary explosions from inside the turret rocked Brin's position. For a second he thought the tower might topple over. Whatever was firing, it packed a lot of power.

Diving for cover, Brin got his first clear look at the droids approaching his position. They looked far more modern than the pirate droids he had encountered three days ago. If he didn't know better, he'd say they might even be prototypes. But no one had the credits for that kind of hardware these days—except the Empire. As he

IMPERIAL AP-1-C ATTACK DROID

Dexterity 2D, blaster 3D+2, dodge 4D, Knowledge 2D, tactics 5D, Mechanical 2D, communications 3D, sensors 4D, Perception 1D, search 3D+2, Strength 4D, Technical 1D. Move: 10. Light repeating blaster (6D+1) with backpack power generator (limited to 25 shots), targeting/sensor array (+1D to blaster, dodge and search), broadcast data-link with other AP-style droids (limited to a range of 400 meters), life-form indicator (uses sensors skill with a range of up to 1 kilometer to detect life forms).

Imperial AP-I-C (Armored Platform, model I, Command) Attack Droids are among the newest combat units created by Arakyd, makers of the infamous Imperial probot. They are deadly against lightly armed

infantry troops, thanks to their repeating blaster. but they serve an essential command duty by coordinating the functions of the AP-2 and AP-3 models and by feeding targeting data through a remote computer link with the other units. Any New Republic units that find a way to interfere with the broadcast data-link will have a much higher chance of defeating these units in combat.



IMPERIAL AP-2 ATTACK DROID

Dexterity 3D, blaster 5D, dodge 5D, missile weapons 3D+2. Knowledge ID, Mechanical ID. Perception ID, search 3D+2, Strength 4D, Technical 1D, blaster repair 3D+2. Move: 14. Light repeating blasters (6D, ranges 0-50/300/600), 2 heavy blaster rifles (5D+2, ranges 0-50/ 100/200), blaster pistol (4D), 2 micro-grenade launchers (4D/3D/2D damage, 0-2/4/6 blast radius, ranges 0-10/20/50, 4 grenades each), broadcast data-link from AP-I-C droid (+ID to blaster, dodge and search, must be within 400 meters of AP-I-C), rapid-fire targeting programming (allows droid to

stats you'll need to plug this scenario into your roleplaying adventure...

IMPERIAL AP-3 ATTACK DROID

Dexterity ID, dodge ID+2, missile weapons 6D, Knowledge ID, Mechanical ID, Perception ID, search 3D+2, Strength 4D, Technical ID, weapon repair 3D+2. Move: 7. Blaster rifle (5D), 6 assault rockets (7D, ranges 0-50/200/400), 4 micro-proton torpedoes (6D, affects everything in a 20-meter long, 4-meter wide corridor), broadcast data-link from AP-I-C droid (+ID to blaster, dodge and search,



must be within 400 meters of AP-1-C), repulsorlift generator (Move: 25).

The Imperial AP-3 (Assault Platform-3) Attack Droid looks like an a stromech droid equipped with missile racks. The AP-3 unit traditionally has a rear assault position

and uses its assault rockets and micro-proton torpedoes to blast vehicles and large numbers of enemy troops. While it is slow when moving on its wheeled legs, a repulsorlift drive unit at the base of its body allows it to move across the battlefield when summoned by AP-I-C Attack Droids.



IMPERIAL SNIPER AIRSPEEDER

Speeder, maneuverability 4D, move 210; 600 kmh, body strength 1D. Weapons: Twin light blaster cannon (fire-linked, fire control 1D, 50-100/250/500, damage 2D+2), twin medium blaster cannon (fire-linked, fire control 1D+2, 50-200/500/1 km, damage 3D+2), light concussion missile launcher (fire control 2D, 50-100/300/700, damage 4D+2).

The Sniper Airspeeder is a heavily armed cross between a swoop and an airspeeder. While fast and maneuverable, it can barely stand up to small arms fire, much less blasts from speeders and artillery emplacements. The almost disposable Sniper is all engine and weapons. Huge intake scoops emerge from the wing surfaces and feed the immense ion afterburner located directly behind the pilot. Steering vanes at the front of the Sniper are manipulated by the pilot's feet, while the thrust plates around the engine are controlled by the pilot's left hand. A computer link feeds the pilot a heads-up display on his helmet face plate. The pilot is strapped into a tight-fitting seat and restraint webbing, but the only protection comes from the pilot's flight suit, which has a computerized feedback and oxygen system to prevent pilots from passing out during high-G acrobatic maneuvers.

fire twice in a round without penalty; third attack is at -ID to all attack rolls; fourth attack is at -2D to all attack rolls, etc.).

The AP-2 (Assault Platform-2)
Attack Droid is the cornerstone of
the Empire's new anti-infantry
assault droid team. Equipped with
rapid-fire light repeating blasters
on a rotating "head turret" and
independently rotating heavy
blaster rifles, the AP-2 is capable
of single-handedly taking on
nearly a whole squad of Republic
soldiers. A pair of micro-grenade
launchers installed in the lower
arms round out the AP-2's
weaponry.



NEW REPUBLIC DEFENDER STARFIGHTER

Starfighter, maneuverability 4D (space), 1D+2 (atmosphere), space 8, atmosphere 350; 1,000 kmh, hull 2D+2, shields 1D. Weapons: 3 laser cannons (fire-linked, fire control 2D, damage 6D).

The New Republic Defender fills the need for a system space and atmospheric defense starfighter. Before the Rebel Alliance defeated the Empire, its fighter design philosophy emphasized fast ships that could evade Imperial pursuit by jumping into hyperspace. With the New Republic now in control and the Empire playing the role of insurgent, New Republic-member worlds began screaming for a fighter to fend off Imperial raids.

The resulting Defender fighter is slow by modern standards (it's only two-thirds as fast as the A-wing or TIE interceptor), but it is far faster than the aging Republic Y-wings and Z-95 Headhunters that are usually relegated to planetary



defense. To save space and weight, the Defender lacks a hyperdrive. Its extendible S-foil maneuvering struts retract into the spaceframe for non-combat situations; once the enemy has been engaged, the struts swing down and forward, giving the Defender better positioning for maneuvering jet bursts. While sudden maneuvers in an atmosphere risk actually tearing off the struts (due to the G-forces, gravity of the planet itself and atmospheric drag), in space the Defender can literally spin around 180 degrees in mid-flight by firing one maneuvering jet forward and one backward.

NEW REPUBLIC SRV-1

(SCOUT AND RETRIEVAL VEHICLE)

Speeder, maneuverability oD, move 35; 100 kmh, body strength 3D+1. Weapons: 2 medium laser cannons (1 is front/left/back, 1 is front/right/back, fire control 1D+2, 50-200/500/1 km, damage 3D+2).

The SRV-1 is a tracked scouting and armored troop vehicle. While it's a recent addition to the New Republic's arsenal, the SRV-1 is sturdy and dependable instead of innovative. Its performance is comparable to

older ground transports, but it is fairly cheap to build. It has a crew of two. with two additional gunners, and it can carry up to eight troops or a single piece of equipment weighing up to three metric tons.



The SRV/R-I (Scout and Retrieval Vehicle/Repulsorlift) is the first variant on the standard ground vehicle. A standard repulsorlift generator has been added, giving the SRV/R-I the ability to cross water and other difficult terrain. The trade-offs are numerous: the SRV/R-I is significantly more expensive and can only carry two tons of equipment (although it can still handle up to eight soldiers). But the most damaging flaw is that the power generator is insufficient to power both the repulsorlift drive and the blaster cannon at the same time. Therefore, when confronted with a hostile situation, the SRV/R-I must either stand and fight, or flee without the chance to return fire.

scrambled to his feet, Brin realized this would be no ordinary skirmish.

The Imperial war droids cleared the rise and opened fire on the Rebel SRV-1 idling nearby. While Republic infantry soldiers ran for cover, the pilots raced to their Defender fighters parked just beyond the gun turret. Before they could make it even halfway, though, a high-pitched whine filled the air. Brin caught a glimpse of several airspeeders in tight formation and closing in, yet he didn't recognize them. Later, Republic Intelligence would learn they were newly developed Imperial Sniper airspeeders.

Brin's warning screams were drowned out by the roar of the Snipers' ion afterburners. Concussion missiles vectored in on the Republic Defender fighters, but they barely missed their targets as the Republic pilots activated thrust and maneuvering jets just in time. Curling up into the air, the Defenders tried to get a targetlock on the new Imperial airspeeders and opened fire. The Snipers showed off their agility, easily dodging the awkward shots and firing a second round of missiles. That volley struck home as one of the Defenders exploded, showering the ground troops with hot metal fragments.

As the Imperial war droids advanced on the New Republic troops, Brin forced open the hatch on the back of the turret. Smoke billowed out, and he had to cover his mouth and nose to stifle the smell of burning circuitry. Crawling over the debris, Brin activated the comm panel.

"Republic Core Base, this is Observation Post W-16. Imperial droids and airspeeders are attacking our position.

Enemy force strength unknown. Request immediate assistance! Over!"

Brin collapsed to the floor, coughing on the thick, acrid smoke. In the distance, Imperial AT-ATs began targeting the lone, smoldering New Republic gun turret...

Illi I have a job many teenagers would give their skateboards for: I get paid to play with the hottest new video games, sometimes months before they are released. Not too long ago, a prototype of Super Return of the Jedi was dropped off at my office, and I had it popped into my SNES and was already on Tatooine before the delivery guy pulled out of the driveway. Since then, I've finished writing a strategy guide for the new game. Working with the designers and programmers, I was able to learn all sorts of juicy details.

Kalani Streicher, head of the design team at LucasArts Entertainment, is quick to share the credit for the game's faithfulness

CONFESSIONS SUPER

It was a
tough assignment
(not!), but someone
had to get the scoop on
Super Return of the Jedi
BY TIM ROONEY



SUPER RETURN
OF THE IEDI
COMPLETES THE
"SUPER" STAR
WARS TRILOGY.

to the spirit of the STAR WARS saga. "My team now knows every scene and every word of dialogue in Return of the Jedi," he says. "The programmers at Sculptured Software really captured the look and feel of the movie, and the game testers knocked themselves out fine-tuning all the details."

The game closely follows the plot of *Jedi*, with some sections expanded to make for an even more action-oriented game. Players start out in a speeder rocketing across the deserts and mountains of Tatooine, then sneak into Jabba the Hutt's palace to rescue Han Solo. After confronting Jabba on the sail barge, it's off to save the Rebel Alliance from the new Death Star—with stops along the way in the Ewok village on the forest planet of Endor. Finally, there's a heart-stopping ride into the core of the Death Star to destroy its main reactor.

"Deciding how to transfer the scenes from the movie into the game's 16 different levels was a long, involved process," says Jon Knoles of LucasArts, Lucasfilm's gaming unit, who served as lead animator on Super Jedi. "Basically, the ideas came from watching the movie over and over to determine what locations best suited the kinds of platforms and action we wanted to create. Sometimes, instead of making a player do everything that a character does in the movie, we wanted to explore other possibilities. After all, the movie is only two hours long, and you want to play the game for weeks."

Knoles reveals that some of the characters in the game actually came from early

concepts that didn't make it into the movie. "For example, there is a large Boss on the top of the sail barge who came from a preliminary sketch," he says. "Some fans will recognize him from the Return of the Jedi sketchbooks. Also, there is a huge maze in the rancor's pit that players have to negotiate. In the movie, the pit is one big room."

Super Jedi breaks new ground in gaming technology,

GAME ROOM

and nowhere is that more evident than in the final level where the player is flying the Millennium Falcon into the Death Star. "That is a real breakthrough," says Knoles. "The programmers wrote a special program from

SUPER RETUR

HERE'S A GAMER'S GALLERY OF ACTION-PACKED SCREEN SHOTS FROM E

















N OF THE JEDI

HOF THE 16 DIFFERENT LEVELS IN THE ALL-NEW STAR WARS VIDEO GAME

















TIPS ON GETTING YOUR SUPER JEDI "LIVES" TOGETHER

No reward in a video game is better than a store of extra lives. Here are two "lively" strategies to use when playing Super Return of the Jedi.

TIP #1: The first trick takes place inside Jabba's sail barge. Use Leia; she has the speed and dexterity for the leaps you



have to make. After negotiating the first horizontal scrolling section, you use floating plat-

forms to go up to the next floor. Go all the way to the right and pick up the R2 unit. You'll see an antenna that you can use as a springboard to leap up to the secret room.

First you'll find two big hearts on the side of the barge that you can take to build up your energy level. Continue leaping up to get to the secret room. You won't always find the same I-Ups in this room, but every time I've gone there I've found two extra lives. Don't waste any time; extra life 1-Ups flicker

and disappear if you don't pick them up right away.

Take the two extra lives. Then leap off the barge to the desert. You lose a life, but you've just picked up two lives. So every time you repeat this technique, you return to the R2 unit with one more life! You can do this over and over and build up 99 lives.

TIP #2: The other store of lives is in the Power Generator. Han is the character to use for this section, so you can make use of the Blaster Power-ups.

After taking the first Rz unit, move to the right as far as you can. Above is a ledge that you might miss if you're not using the Force to guide you. Jump up on this ledge to find the biggest store of 1-Ups in the whole game. Every time you pick up 100 coins, you earn an extra life. You'll also find 3 Blaster Power-ups to build up your firepower. You blast out glass blocks to get through this section, but plan out which blocks to shoot out or you won't have any way to keep climbing.

When you get to the top, there is one extra life on

the left and two on the right. If you can't get all three before they disappear, go for the two on the right. Then you can climb down and leap off into space to lose a life and come back to the Rz unit. You lose your weapons Power-ups, but you keep your lives.





STATE

the ground up, with features that had to be designed from scratch. I won't bore you with techniques, but let's just say it's a really thrilling ride."

While some of the characters and technology are new, the sounds come straight from the film. "We had access to the complete library of sounds in the Lucasfilm archives," Knoles explains. "And Sculptured Software expanded on the sound engine so you can play more synthesized and digitized sound effects at the same time."

With Super Star Wars and Super The Empire Strikes Back already proven winners among gamers, Super Jedi completes an impressive trilogy. "We've worked hard to make each of them thematically connected without making them repetitive," says Knoles. "I'm really proud of the results, and glad to have been able to work on this kind of dream project. There are worse jobs than drawing Darth Vader all day!"

You said it, Jon. Just think of us poor testers out here who have to play the games all day!

Tim Rooney plays games, writes and lives in Portland, Oregon. He is the author, with Corey Sandler, of Super Return of the Jedi Strategy Guide from Infotainment World Books.

CLTY

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STAR WARS ... ON A

Comics artist
Al Williamson
recalls his three
years well spent
creating the
Star Wars
newspaper strip
BY CHARLIE NOVINSKIE

In the early 1980s, following the back-to-back successes of STAR WARS and The Empire Strikes Back, insatiable fans couldn't get enough of the adventures of Luke Skywalker, Princess Leia and Han Solo. And the wait until the release of Return of the Jedi seemed like a millennium rather than three years. Even the cast of action figures and two comic book adaptations couldn't satisfy the appetite of STAR WARS devotees.

That's when Archie Goodwin and Al Williamson came to the rescue. In 1981, the writer-artist duo took over the plum assignment of creating the daily STAR WARS comic strip from Russ Manning, who had to quit when he became very ill. So for the next three years, fans were treated to adventures that have become classics.

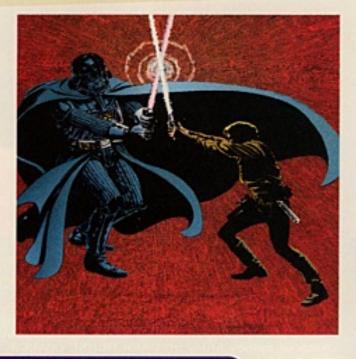
Today, Al Williamson still considers that work among the most rewarding of his illustrious career. And more than it just being a good gig, Al recalls that he and STAR WARS were made for each other. "I really enjoyed the films," he says, "and given my record of doing Flash Gordon and my science fiction work for EC Comics, well, I was perfectly suited for the job."

Williamson was further excited with the opportunity because he had had to turn down an earlier offer. "I was approached by Charlie Lippincott of Lucasfilm around Christmas of 1977 about drawing a new science fiction-space opera strip. I had to say no," Williamson explains, "because I was under contract with King Features Syndicate to do Secret Agent X-9."

I WILL STRIKE THE REBEL ALLIANCE
IN MY OWN WAY, ADMIRAL GRIFF... THE
ONLY FIASCO WILL BE IN DARING TO
OPPOSE MY PLAN.

GOODGUIL)
(Q) ITIMESON
14-26

RIGHT: BEFORE
THEY DID THE
DAILY, WILLIAMSON AND
GOODWIN COLLABORATED ON
AN ADAPTATION OF ESB
FOR MARVEL.



COMICSCAN

DA LY BASIS





COMMANDER SILVER FYRE



Williamson produced X-9 for 13 years, but his second shot at STAR WARS came at the right time. "By 1981, I was wrapping up my commitment to King Features, so it was the ideal situation for me. I was taking over for Manning, one of the industry's great storytellers. Plus, it was a chance for me to once again work with Archie, one of the top writers in the comic book industry."

The team of Goodwin and Williamson worked on the STAR



WARS comic strip from 1981-84. For many reasons, Williamson says, the experience was a unique one. "The strip was handled by the Los Angeles Times Syndicate. But, in effect, as far as Archie and I were concerned, it was as if Lucasfilm was the syndicate because they handled all of the approvals and all of the details."

Goodwin, who had collaborated with Williamson on the STAR WARS comic books for Marvel, decided to place the events in the comic strip stories between the first and the second movies. While action and adventure would fill the daily strip, Goodwin also developed the relationships between Luke, Leia and Han as they furthered the cause of the Rebellion.

Of course, there were other familiar faces good guys and bad guys—brought into the storytelling. "We used a lot of the characters, not just the main ones, including Jabba the Hutt, Boba Fett and Admiral Ackbar," Williamson notes.

"We tried to refer to the first movie, but we also added characters who had nothing to do with either film." Among the new faces were Skorr, a crafty bounty hunter in pursuit of Han; the space pirate Raskar, who, according to Goodwin, "came into being because Al thought one of his neighbors would make a good model for someone of that type"; Dr. Arakkus, a strange foe equipped with powerful "guard globes"; and S'ybll, a seemingly beautiful woman whose secret identity is revealed after she seduces Luke.

"Prior to plotting an episode, I'd discuss with Al what he might like to do," Goodwin wrote a few years ago. "Sometimes he would have actual story suggestions, like the sequence involving the monster menacing the Rebel base on the fourth moon of Yavin, other times notions for scenes, settings or characters that he'd like to draw."



Regardless, says Williamson, "the stories were good because the characters George Lucas created were good. And they were second nature to us because we had already done two of the three movie adaptations."

The working relationship established during those projects served them well while doing the strip. "Archie did everything full script, which was a great way to work," says Williamson. "We were so in tune with the characters that Lucasfilm never asked for any changes, in the script or in my artwork."

Conjuring up STAR WARS adventures was an enviable task, but it required a lot of hard work and long hours, too. "The daily strip was an incredible workload," Williamson points out, "not to mention also doing the Sunday installments, which were more elaborate and in col-



or. For three years, seven days a week, STAR WARS was my life."

While Williamson recalls the long hours he spent doing the pencils and inks on the strip's. characters, he also is quick to credit to his assistants. "They helped on inking backgrounds. That saved me a lot of time because I was able to go right to inks before the final approvals, without having Lucasfilm approve the pencil stage. The lettering was handled by Ed King. and all of the coloring for the Sunday strips was handled either by myself or my assistant, Carlos Garzon."



Some Unfamiliar Faces

SKORR: Bounty hunter who confronts Han at Ord Mantell's spaceport.

ADMIRAL GRIFF: Another ambitious Imperial toady of Darth Vader's.

TANITH SHIRE: She's thinks Luke is sooooo cute, but whose side is she on?

THE SERPENT MASTERS: Cruel scavengers in the employ of the Empire.

TYRANN: The evil Supreme Serpent Master, he nearly destroys Luke.

DR. ARAKKUS: A mad scientist and victim of a failed radiation experiment.

SILVER FYRE: She's the commander of the Aquaris freeholders.

KRAAKEN: Silver Fyre's second in command turns out to be a traitor.

MYSTRA: Who knows what evil lurks beneath that nifty head gear?

S'YBLL: The beautiful temptress is not quite whom Luke thinks she is.

RASKAR: An old pirate "buddy" of Han's, but is he to be trusted?



A tremendous burst of Luke free of Sybli's







GOODWIN AND
WILLIAMSON'S
BLACK-ANDWHITE STRIPS
WERE "COLORIZED" AND
COMPILED BY
DARK HORSE.

Whether he was steering the Millennium Falcon through an asteroid belt or pitting enemies in a climactic lightsaber battle, Williamson always was mindful to follow the grandiose STAR WARS style established on the big screen. "I had to draw all of the characters as close as possible to match the movies," he notes, "in order to keep with the flavor of the films."

Currently under contract to Marvel, Al is hard at work on a new Flash Gordon comic book. His recent efforts include a 10-card subset based on the movie This Island Earth, as part of the Topps' Universal Monsters Illustrated card series issued in 1994. Williamson is still producing STAR WARS art, too, including covers for the Classic STAR WARS comics from Dark Horse and STAR WARS Galaxy New Vision cards for Topps.

Although the STAR WARS strip ended a decade ago, fans need not despair. A hardcover collecTANITH
SHIRE

BUT HE'S TOO

CUTS TO LOSE
TO DARTH VADER'S
STORM TROOPERS!

tion, published in three oversize volumes, was complied by West Plains, Missouri publisher Russ Cochran in 1991. It contains all the Goodwin-Williamson newspaper strips in black and white. Also, Dark Horse Comics has repackaged the strips—in full color—in comic book format as Classic STAR WARS.

"It's been more than 15 years since the release of STAR WARS, and now a new generation of kids is discovering all three movies," says Williamson when asked to sum up the endurance of STAR WARS. "I think that says a lot about its lasting entertainment value. It isn't full of violence, but rather it has a very positive story about life

and nobility. Those are qualities that will be always endure."

When not serving as Sales and Promotions Manager for Topps Comics, Charlie Novinskie writes about comics, his life-long passion.









































AGGGGGGGGTLL JUST GATHER ME AMESS O'THESE BEAUTIES AND COOK 'EM UP BACK AT THE SHIP-



















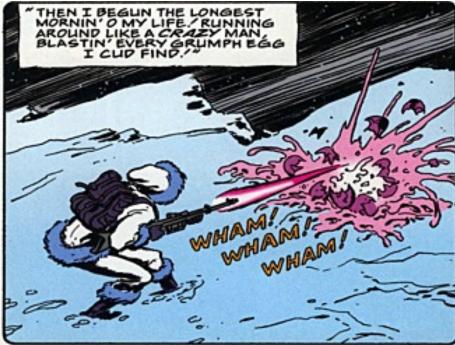










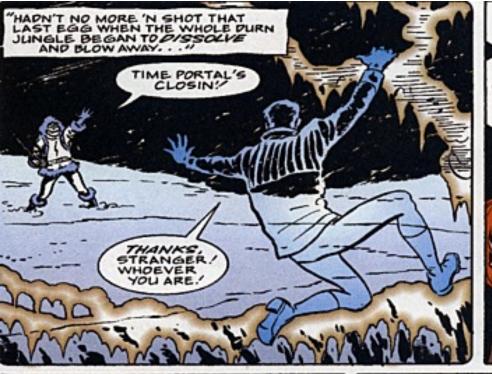


















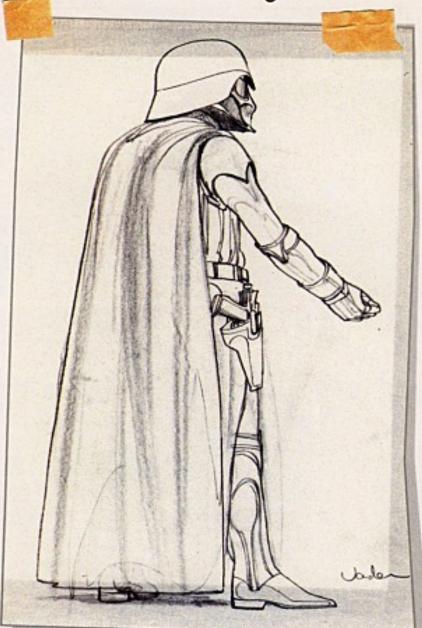








Brining Star Wars' special effects to the silver screen was a painstaking process that goes all the way back to the drawing board BY MARK COTTA VAZ



The moviegoing experience has been likened to a collective dream, a grand illusion: The house lights dim to black, the stage curtains open and from the projection booth a shaft of light parts the darkness, splashing the flat screen surface with moving picture projections that, by a trick of our consciousness, we perceive as three-dimensional reflections of life.

But before a theatrical movie ends up as waves of light, it must first be created in the material world and captured on film. Bringing to life the world envisioned in a screenplay, and preparing it for filming, is the task of the art director and production designer, working in concert with the director and producer. That creative think tank must decide whether the action is to be shot on location or created whole with sets on studio back lots and sound stages. The visual style must also be decided upon in every particular, from the costuming of characters to color schemes and lighting designs.

It's all movie magic, but sometimes—as in the STAR WARS saga—a production also has need of the sorcery a special effects house can provide. In the production flow of traditional moviemaking, effects represent the post-production phase, which follows the completion of principal photography with actors and sets and practical effects.

At Industrial Light & Magic—which was formed by George Lucas to create the effects for STAR WARS and its sequels, and has since become the innovator in the field—the creative process begins with the film's script. An ILM visual effects producer assembles a production team (art directors, camera people, editors, etc.), which breaks down the script into the effects shots and decides the technical requirements for each.

With most projects, the principle production unit has already developed the look of a film, and the work of hired FX artists has to be consistent with that established vision. But the look and logistics of creating an effect is still the responsibility of the effects artists. So before an effect is created-whether with models, matte paintings, foam latex creatures or computer graphics-ILM's art department produces illustrations and storyboards to visualize their shots and plan the camera composition and technical approaches. With the foundation laid by production designs, the appropriate effects departments can then begin to give an idea dimensional form, from preparatory maquettes and prototypes to the ready-for-filming final creation.

Compared with today's high-powered FX industry, the very first Industrial Light & Magic unit was an exploration into uncharted territory. Those first ILMers were working in the creative vacuum cre-

DEUR

ated after the collapse of the old studio system and the demise of its effects departments. ILM was not only creating new effects technology but also rewriting some production rules along the way. With their youth and general inexperience as to the ways of big-budget Hollywood moviemaking, the wary backing of 20th Century-Fox and a relatively shoestring budget of less than \$10 million for the entire production, they had to be a scrappy, resourceful lot.

It was an illustrator named Ralph McQuarrie, not an established production design team, who first helped Lucas bring his vision to life. Lucas felt it was important to visualize key aspects of his STAR WARS screenplay (which had already been rejected by several studios) and, hopefully, ignite the spark of interest he had generated among Fox executives. McQuarrie's initial production paintings of such main characters as Darth Vader and the droids C-3PO and R2-D2 helped Lucas earn a green light and initial funding from Fox, and eventually became the final designs for those now world-famous characters.

"When George and I were working on the [preproduction] designs for STAR WARS, we didn't think that was going to be it, necessarily," recalls Mc-Quarrie, now semi-retired but still creating visionary art from his studio in Berkeley, California. "We were just trying to hit something, which could later be fully developed by the actual production designers and costume designers. But the paintings were very concrete. They nailed everything down because we wanted them [the Fox executives] to hold the paintings and say, 'So, this is how it'll look when it's on the screen!"

Prior to McQuarrie's paintings, the STAR WARS universe existed only as a vision in Lucas' mind and as the words of his screenplay. Giving form to the characters required a cooperative creative process between Lucas and the artist. "George described Darth Vader to me as this tall, dark being who sort of fluttered in on the wind, with these black robes, wearing a helmet that looked like one of those flaring Japanese samurai helmets, his face wrapped in black cloth," McQuarrie explains. "I noticed that in the script Vader had to leave his Imperial Star Destroyer and enter another space-

RALPH Mc-QUARRIE'S PREPRODUC-TION ART OF DARTH VADER NOT ONLY HELPED ESTAB-LISH THE LOOK OF THE DARK LORD, BUT ALSO HELPED CONVINCE FOX **EXECUTIVES TO** FUND THE STAR WARS TRILOGY.

ship [the Rebel Blockade Runner carrying Princess Leia] through a hole blasted in the side. I asked George whether he thought Vad-

some kind of teeth," says McQuarrie.

The key to conjuring up compelling characters and strange, new worlds is unbounded imagination. For McQuarrie, reality itself has been the stuff of dreams. "I seek out photographic references for things, because the real world is always more different, surprising and beautiful than you can imagine," McQuarrie says. "Your imagination never comes up with anything quite as startling as reality.

"When I was asked to come

up with a swamp creature on the planet Dagobah for The Empire Strikes Back, I looked at photographs of deep-sea creatures that exist many miles down in the ocean. I'd then put those pictures aside, and my subconscious would come up with a lot of different forms, assembling a creature from the various parts in my mind. To consciously invent something, thoughts come to you from an unknown source, they appear from the subconscious. You get into a state of mind where you stop trying, you just let the subconscious surface. A lot of my designs come up when I'm just doodling. I'll be drawing, say, a cloud, and something sort of emerges.



"I never felt limited about anything I did for any of the STAR WARS films because I was there to make an idealistic creation that epitomized what we were really trying to shoot for," McQuarrie continues. "George always told me to go ahead and come up with the best stuff I could, and not worry about how it was going to be done, because locations, miniatures, models, matte paintings and other effects could create whatever I could draw."

As the STAR WARS production began in earnest, the ranks of ILM were filled with other design artists, including Joe Johnston and Nilo Rodis-Jamero. Although principle photography for the entire trilogy was filmed at England's Emi elstree Studios, ILM's status as Lucas' in-house effects department gave the northern California-based company continued freedom to create characters and environments key to each of the three movies. A compelling example is the design of Jedi Master Yoda and his swampland home on the mysterious planet of Dagobah.

McQuarrie's production paintings of Dagobah showed Luke Skywalker surveying the alien world from his X-wing fighter plane, which was downed in the murk of a swampy forest of giant banyan trees with exposed root systems. The sound stage sets of Dagobah that were built at Elstree closely followed the look of McQuarrie's paintings, from 40-foot high tubular steel trees dressed with truckloads of vines from the English countryside to a full-scale replica of the crashed X-wing fighter plane—complete with a 40-foot wingspan.

The Dagobah set had also been built on platforms raised several feet off the ground, allowing a Yoda puppet to be animated by Muppet master Frank Oz from underneath the stage through hidden openings in the floor of the set. The design of Yoda himself evolved through a succession of paintings and sketches as various ILM artists tried to crystallize a character who had to embody a Jedi's sagacity and power, along with a quirky sense of humor. The visual takes ranged from Santa Claus-ish figures to perky elves before the final look of the green-skinned little Master was established.

Once production illustrations and drawings visualize any dreamed-up idea, there's still a huge leap from two-dimensional



Jedi prop department in England. The effect, however, looked too much literally like an actor in monster suit, and was abandoned in favor of a two-foot tall, foam-rubber rod puppet that could be animated in a miniature pit set.

Production art and storyboards were key to visualizing the entire trilogy. A particularly complex
scene, which required the visual plotting of ILM
design artists, was the Rebel and Empire battle on
the ice planet of Hoth that occurs early in The Empire Strikes Back. The nearly 10-minute sequence
would require the universal playbook of traditional
effects: stop-motion models and miniature sets;
painted backgrounds and animation; motion-control camera work; and optical compositing. The
effects shots would also have to cut in with liveaction scenes filmed in the frozen snowfields of
the Norwegian wilderness.

Originally it was planned to have the Imperial forces attack in actual Norwegian tanks shot on location. However, designer Joe Johnston came up with the idea of giant, laser gun-equipped mechanical monsters lumbering across the battle-field. A round of paintings and illustrations hammered out the look of the Imperial walkers (dubbed All Terrain Armored Transports, or AT-ATs). Although the walkers would appear to be hundreds of feet tall on screen, they were actually models, several feet high and animated stop-motion on a miniature ILM battlefield set dressed with baking soda for snow and a McQuarrie-painted background of a cloud-filled blue sky.

But before the scene could be shot, storyboards visually detailing every shot in the sequence were prepared by ILM production artists. Storyboards are a vital aspect of effects work, giv-

THE MINIATURE SETS FOR
THE BATTLE
WERE CUT IN
WITH LIVEACTION BATTLE SCENES
FILMED ON
LOCATION IN
SNOWY HORWAY.

production art to the final, three- dimensional reality of a model, miniature set or creature effect. Production designs become guides for rough mock-ups and prototype models, the final stage before creation of the actual effect. Once an effect has moved from the abstract, shadowy realm of dreams and ideas, and takes form in the material world, limitations in the design of the effects can be readily apparent.

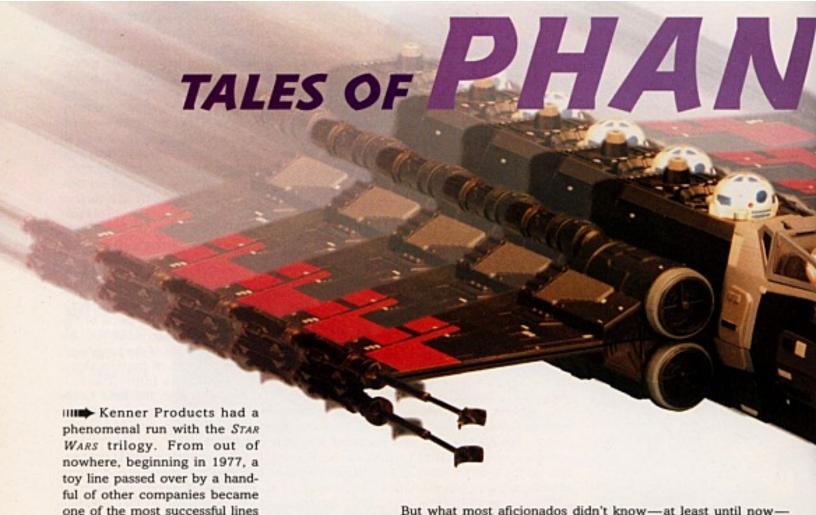
For example, the rancor monster that terrorizes Luke Skywalker in Return of the Jedi originally was envisioned by Lucas as a body costume effect, in homage to the classic Godzilla movies and their creature-costumed actors. Indeed, a life-size rancor costume was made and a full-scale cave set was prepared and sent to ILM by the en the time-consuming techniques, expensive technologies and multi-element composites required to make movie magic. It can take hundreds of separate drawings, each a visual narrative breaking a sequence into individual shots, to detail an effect as complicated as the Battle of Hoth. The storyboard drawings themselves represent the composition to be captured on film. although, as with the rancor monster, unforeseen problems during the physical act of filming can necessitate changes in the look of a shot.

With the digital breakthroughs achieved in recent years, the old first-unit and postproduction work model is beginning to disappear, along with the other trappings of the long-lived, industrial age of moviemaking. George Lucas himself anticipates a time in the near future when production and effects work will merge into one continuous process.

But no matter what technological advances are in store, production design doubtlessly will remain the foundation upon which filmmakers realize their dreams. It is those production paintings, sketches and storyboards that are the first manifestations of characters, environments and situations described in the written words of a film's screenplay. And although digital technology, with its ability to construct dimensional objects in a computer, is even now being used in the production design process, it will always be the unshackled imagination of the artists themselves, not the technological tools of the moment. that will be the vital component in this seminal conjuring.

Mark Cotta Vaz is a senior writer for Cinefex based in San Francisco. He also is the co-author of From STAR WARS to Indiana Jones: The Best of the Lucasfilm Archives, from Chronicle Books.

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But the toy business is driven by fads and hits, and by the mid 1980s even the Power of the Force wasn't enough to keep retailers ordering new trilogy toys. One reason the line had been so successful was the looming promise of a completely new film with new characters, creatures and vehicles every three years to extend the play value and keep the interest in STAR WARS high. But even as Return of the Jedi was packing people into theaters in 1983, George Lucas confessed that he was completely drained and that he didn't know if he would ever get around to filming either the prequel or sequel trilogies. (Of course it was just recently that he decided to go ahead with the

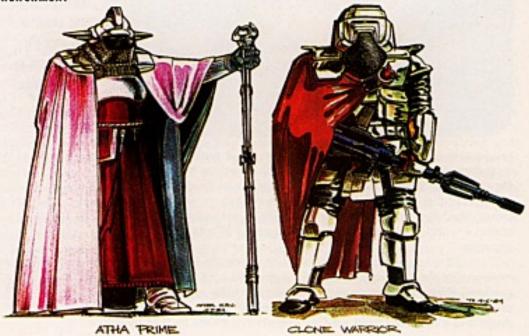
in the history of the industry.

first three chapters of the saga.) So by 1986, Kenner's STAR WARS line was dying a natural and graceful death.

BELOW: THE KENNER DESIGN TEAM CAME UP WITH A NEW VILLAIN AND HIS GANG OF HENCHMEN.

was that the elves at Kenner's development group had been hard at work trying somehow to expand and extend the STAR WARS universe. It was a concept that would pay big dividends years later for West End Games, Dark Horse Comics and Timothy Zahn and other novelists-taking the basic fabric of the galaxy Lucas had created and introducing new characters, vehicles, planets and plots that could easily be woven into the warp and woof of STAR WARS. For Kenner, however, it was a concept whose time hadn't come.

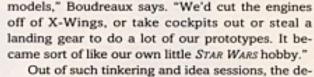
Actually, the toy company, now a unit of Hasbro Inc., had



OMTOY5

In 1986, Kenner was all set to release a new line of STAR WARS action figures and vehicles, but its plans were eighty-sixed. Here are the toys you never saw

BY STEVE SANSWEET



signers came up with an entire plan for a 1986 line involving characters and vehicles that could have been part of the STAR WARS universe. They used a variety of methods to prepare a detailed presentation for Lucasfilm. Some of the proposed toys were shown as black-and-white sketches by

> Boudreaux himself. Others were hand-colored drawings. By far the most impressive were actual plastic, clay or cardboard models that were carefully photographed alongside action figures.

Some of the new figures weren't much of a stretch, such as a new Han Solo "in clothing somewhat more befitting a person of his newly acquired stature," or Luke Skywalker in lightweight fencing armor created for Jedi Knights in training. A Mongo Beefhead Tribesman, described as "a nearly extinct, friendly native group from the planet Tatooine," has the head of Squid Head turned with its neck cut off and facing front.

Pushing the saga in new directions, the Kenner designers also came up with a new villain, Atha Prime: "genetics master, ruler of the dark worlds and architect of the Clone Wars." And they developed a story line. Prime, long exiled in a remote part of the galaxy, has been freed by the Emperor's death. He and his army of combat clones are decimating Rebel outposts in their attempt to

pushed the edges of the frame before. "Obviously we took signature vehicles from the films and developed those," says Mark Boudreaux, now director of product concepts and design at Kenner and one of the mainstays on the original STAR WARS team. "But we also needed to fill some price points, which means that when parents bought an action figure they could also buy a low-priced vehicle. So Lucasfilm allowed us to design some of our own in-house vehicles, using a scenario that would fit into the films." Thus the birth of the small Kenner mini-rigs. "The concept was that those were 'real' but didn't quite make the final cut of the films," Boudreaux adds.

Because toy companies design movie-related products 18 months to two years before the movie comes out, it was 1984 when Boudreaux and his team started thinking about how they could extend the STAR WARS line and deal with the inevitable falloff of interest due to the lack of a new film. What they came up with was based partly on the success of the Kenner mini-rigs and partly on the fact that good toy designers love to tinker.

"There were often times that we'd grab toy parts and play around with them, cut them up and use bits and pieces from other toys to make new

ABOVE: THE TANDEM X-WING, WITH TWO COCKPITS. WAS DESIGNER BOUDREAUX'S HOMAGE TO WORLD WAR II FIGHTERS.

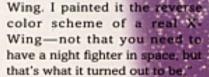
АСТ BAZAAR ıc

crush the Alliance forever.

Kenner also proposed a Clone Warrior figure. "Those beings, designed expressly for fighting, are genetically manufactured by Atha Prime and serve as his elite shock troops," says Boudreaux. The designers also developed a number of Imperial droids, including a black Sentry Droid as seen in *Return of the Jedi*. In addition there was Blue-Four pilot droid, a pilot and navigator of the new Apex Invader and Atha Prime's personal attendant and confident. Kenner also built three Imperial Attack Droids, bristling with guns and missiles, to spearhead infantry attacks and police security perimeters in combat areas.

Some of the most creative efforts went into designing new vehicles, most based on the STAR WARS "signature" vehicles. Boudreaux's puttering with parts led to the Tandem X-Wing, a double-decker black beauty with two cockpits and "fitted with the latest technological advances—the flagship of the X-Wing forces." Adds Boudreaux: "I've always loved big, lumbering World War II airplanes with tandem seats, so one day during my lunch period I cleared off my desk, took a bunch of parts and built the Tandem X-

BELOW: THIS MONGO BEEF-HEAD TRIBES-MAN WAS A CUSTOMIZED SQUID HEAD.



Kenner also proposed two new versions of the landspeeder. The XP-36 was a modified high-performance, lightly armed vehicle; the XP-38 (mentioned in STAR WARS) was state-of-the-art with upgraded ion thrusters, improved defense capabilities and auto-droid navigation control. There also was a variation on the snowspeeder: a rebel armored sandspeeder for use on desert planets.

One concept vehicle that came close to getting produced was the Rebel SRV-1 (Scout and Retrieval Vehicle). It was designed as a dual-function, all-terrain, armored troop carrier also capable of deploying and retrieving equipment to and from a battle zone. Its sides could be folded down to carry damaged X-

wings and snowspeeders.

One of the most clever prototypes was the Millennium Falcon cargo handler. It was described as a small and highly maneuverable craft "ideal for smuggling contraband in and out of security zones." The vehicle could be used by itself or be mated to the bow of the Falcon, between its forward mandibles.

A marriage of a different kind was suggested to produce the Imperial AT-IC (All-Terrain Ion

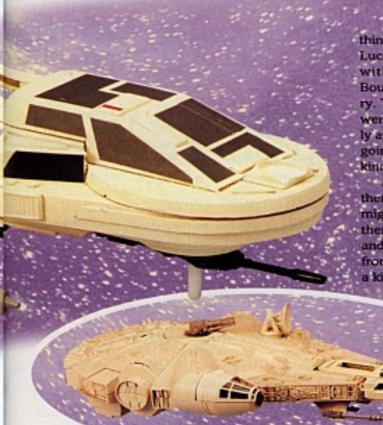


Cannon). A full-size Imperial All-Terrain Armored Transport (AT-AT) was turned into a topless convertible with an ion cannon mounted in the rumble seat.

Another proposed vehicle, the Annihilator, would be a citysize mobile command base for Atha Prime and his Clone Warriors. The design basically took two Star Destroyers, modified them and mated them together -a bit awkward looking, perhaps, but double deadly. Prime, he of huge ego, would have a personal vehicle, the Apex Invader, that would attach atop the Annihilator, giving him both the ultimate command vantage point and a personal fighting vehicle piloted by Blue-Four.

The Kenner designers developed at least one possible playset, an Imperial Outpost. In Boudreaux's sketch it seems very much at home in the STAR WARS universe, combining such elements as a modified Death Star gun tower, an Endor landing platform and radar dish, and a hardened bunker. "Since the collapse of the Empire [these mighty fortresses] are now only isolated outposts scattered throughout the galaxy protecting the remaining Imperial forces," the designers suggested.

Kenner also came up with some more obvious suggestions, ones that fall into the "why didn't they do that before?" category. There was a proposed



think we can design it just as well as you can, Mr. Lucas,' but rather 'We would really love to work with you to keep the whole thing going,'" Boudreaux recalls. "They were very complimentary. They said that the new characters and vehicles were all very 'STAR WARS-esque' and that they really appreciated the fact that we wanted to keep this going, but they just were not ready to pursue that kind of thing."

As far as today's collectors are concerned, there's a possibility that some of those prototypes might turn up for sale, although it's doubtful that there will be many. Unlike other Kenner models and prototypes that exist in small quantities, those from the proposed '86 line all appear to be one of a kind. (Beware of crude imitations based on these

photos.) Since Kenner made up a number of copies of the presentation binder,

> some of those might be floating around. On one-of-a-kind items, prices are strictly what the market will bear.

During the long run of the STAR WARS line, there were many other toys developed by Kenner but never produced; those will be the subject of future

columns. And this tale of the ghost line of '86 does have a happy ending. After nearly a decade, Kenner is back in the STAR WARS toy business, this year with small painted metal Action Masters. Next year the company will introduce a new line of STAR WARS Classic action figures and vehicles (see "Around the Galaxy"). And so Mark Boudreaux once again is hard at work designing toys.

Steve Sansweet wrote Star Wars: From Concept to Screen to Collectible, now in its fourth printing. He is also the co-author of Tomart's Price Guide to Worldwide Star Wars Collectibles.

LEFT: THIS CARGO HANDLER
WAS DESIGNED
TO FIT BETWEEN
THE MILLENNIUM FALCON'S
FORWARD
MANDIBLES.

BELOW: THIS IS A VARIATION OF THE REBEL SNOWSPEEDER, OUTFITTED FOR USE ON DESERT PLAMETS.

caped the destruction of the Death Star [and] has emerged from hiding... to reclaim the remains of the Imperial military forces," they suggested.

Alas, none of that creativity was transformed into plastic. The Kenner team took their photos and sketches, put them in binders

and made a presentation to Lucasfilm. "It certainly wasn't 'We

bantha-the beast of burden on

Tatooine and favored pack ani-

mal of the Sand People-and an

action figure of Grand Moff

before? Nobody is quite sure.

Perhaps because the character

dies-or appears to die-in the

explosion of the first Death Star,

toy executives felt kids wouldn't

be interested (likewise, no Aunt Beru or Uncle Owen). Still, the Kenner designers thought they had a way. Tarkin "narrowly es-

Why didn't they do that one

Tarkin, a cult favorite.



Re: CONECTOTS ERICY the Net Results

I attended an auction recently where the bidding was lively, the stakes were high and the items on the block went for big bucks. I zeroed in on a real gem, but I wasn't alone, and soon found myself competing with a mysterious bidder who matched my every move. I would liked to have made eye contact with my fellow acquisitor—perhaps watch him sweat in the heat of battle—but that was impossible. This was not a typical auction.

Even though I live in New York, famous for BY KEVIN FITZPATRICK (k72ndSt@aol.com.)
fancy-schmancy auction houses like Sotheby's and Christie's, this bidding was taking place from Steve Hoffman's apartment in Michigan. And I wasn't trying to buy art or jewelry or antiques or any other typically auctioned items. Nope, I was ready to plunk down my hard-earned dollars for a prized Return of The Jedi lunchbox—without ever leaving home. I was comfortably seated in front of my Mac, plugged into the Internet and taking part in my first live, on-line STAR WARS auction.

For cyber surfers like myself, who enjoy the pursuit of STAR WARS collectibles, using the Internet and various on-line computer services, bulletin boards, usegroups and newsgroups to reach legions of other deal-making collectors is the greatest thing since the Kenner action figure was invented.

In case you're wondering what all this Internet stuff is about—or if you've been frozen in carbonite for the past few years—the "Net" is the common crossroads for scores of individual computer networks, linked by telephone lines to modem-equipped PCs in homes, schools and offices. The Net comprises thousands of alternative routes along which individuals can pursue specialized interests—from aerobics to zoology—and, if desired, pull into interactive rest areas where they chat live with one another about their shared passions. STAR WARS fans have set up a number of well-attended stops along the Net, and it is there that collectors looking for that mint-condition Darth Vader piggy bank can be found.

Along the STAR WARS infobahn, rules of the road ensure that every collector can enjoy the freedom the Net provides. Every day dozens of fans sign on to buy, sell or swap stuff or to siphon information about STAR WARS toys, comics and trading cards. Arcane jargon is often used (see sidebar), and "netiquette" is a buzzword for polite shoppers to remember.





Re: The E-Bail Auctioneer

"I specifically collect the small Kenner STAR WARS action figures," says auction host Hoffman (guess10456@aol.com), 27, a business manager for an engineering firm. "It is my area of expertise, my lifelong passion, and I have accumulated hundreds of figures, so many that I rent a warehouse. My collecting is so addictive, I've evolved into dealing in these toys just to support my own habit."

Steve boasts that his personal collection is valued at more than \$40,000, which is not unusual for the super collectors on the Net, who are willing to shell out major dinero for pieces they need to complete collections. At Steve's October auction, the big-ticket item was a Kenner "12-back" Darth Vader action figure in mint condition. Steve is such a maniac, it is autographed by actor David Prowse—he even had the thing notarized. The going price: \$100.

For super collectors, the Net is the place to be most nights, at the keyboard keeping up with others who share the craving for STAR WARS collectibles. Ever since the first action figure came out of the molds in 1977, these folks have been busy stockpiling all kinds of memorabilia like mad. So it's easy to see how giving a collector access to the Net is akin to throwing gasoline on a fire.

"I grew up with STAR WARS, it was a large part of my childhood," says Dan Crandall (crandall@cae.wisc.edu), 23, a chemical engineering major at the University of Wisconsin. "I utilize the Net primarily to buy, sell and trade STAR WARS collectibles. I also use it because I enjoy 'talking' to other fans. There is no better method for 'meeting' other fans than the STAR WARS newsgroup on the Internet." (There are several, but the most popular is rec.arts.sf.starwars.)

With the proliferation of PCs and lower monthly fees for commercial on-line services, people such as Dan—who goes on-line for free at school—become virtual junkies to the system. "There are two things that keep me coming back for more: success in buying, selling and trading collectibles and the continuing news I learn about STAR WARS products," Dan confesses.

Re: Swapping News & Cards

"I love the 'feel' of STAR WARS. It feels like a more realistic future than you would see in other sci-fi genre," says Emmanuel Simms (nstn1372@fox.nstn.ca), 22, a computer shop owner in Nova Scotia, Canada. "Using the on-line service enables me to make new acquaintances as well as learn of new items immediately as they become available. I don't have to wait months to hear important information."

"For me, the Internet is the single most important resource for what's coming out in the future," says Randy Carpenter (randyciv@aol.com), a 25-year-old technician in Ft. Lauderdale, Fla. "The Net is where I find out what to expect and where to get the things my local stores don't have. It's the only way I know of finding out for sure when companies like Dark Horse Comics are starting a new line of STAR WARS comics or when the new Topps Widevision cards are on sale."

Discovering the latest toys, comics and video games is one thing, but doing some actual deal-making for those things is a different adventure. It's one where fans of all ages, living anywhere in the world, can go to find that missing item.

"I enjoy collecting all STAR WARS memorabilia, and almost all non-sports cards," says Mike Grant (captpalp@aol.com), 12, a seventh grader in Niskayuna, N.Y. "I've always loved STAR WARS, as long as I can remember. I've traded Topps STAR WARS Galaxy cards with my friends on-line."

Okay, trading a Jabba the Hutt card for a Chewie card is one thing, and that will only cost you a stamp. But what if you live thousands of miles away from someone who has a rare poster you want? How do you get your hands on that?

"I picked up a Revenge of the Jedi poster, my most prized part of my collection, on the Net," says Warwick Ravaillion (exar@sydney.dialix, oz.au), 28, of Turramurra, New South Wales, Australia. "I had been actively posting and reading articles on the Net for nearly three years, and it was the first one I had seen go up for sale. It had to be done! I picked it up for \$150 after some fierce bidding, and I'm so glad I bought it!"

"I'm interested in new STAR WARS books and movies, but my primary interest is the collectibles," says Gus Lopez (lopez@cs.washington.edu), 29, a graduate student in Seattle. "Being on-line and networking with other collectors is a tremendous help in finding out about newly released collectibles and trading hard-to-find pieces

JARGON, DO'S & DON'TS for Star Wars collectors on the Net

There are a few points to remember when using the Internet to further your collecting passions. There also is common jargon tossed around that should become familiar to STAR WARS collectors.

The first big "do" is to read the FAQ. That will answer questions immediately, and may save embarrassing flames that will discourage new users.

Second, never jump into the Net without exploring it fully for at least a few hours. You don't want to post messages or e-mail in error.

Some STAR WARS collectors use jargon and acronyms to keep messages and posts short. Those are all explained in FAQ lists, so avoid asking what the abbreviations mean.

12-BACKS – The packaging for each of the 12 original STAR WARS Kenner
action figures featured drawings of all 12 figures on the back. They are
highly prized by collectors and command the highest prices among the
three types of packages of figures eventually released from the first
movie; the others have either 20 or 21 figures on the back.

- · ANH A New Hope, the official name of first movie in trilogy
- . BTW By the Way
- · CARDED Action figure with original bubble card (packaging) intact
- · COTF Champions of the Force, volume three of the Jedi Academy Trilogy of novels by Kevin J. Anderson.
- · C-I to C-IO The condition of a box or carded figure on a scale from I to 10. The best, C-10, means mint on mint card or mint in mint box. C-1 means really bad, the lowest grade, a real dog. Most collectors don't mind paying a little extra to find a C-9 or C-10 piece.
- . ESB The Empire Strike Back. No duh.
- FAQ Frequently Asked Questions. Read this list first when you enter a newsgroup or bulletin board because it will have the answers to your questions. As the cliche goes, there are no dumb questions, but if it has been asked 1,000 times before, look for the answer in the FAQ. The FAQ is posted to RASS bi-weekly.
- FLAME What happens to a user who doesn't follow proper netiquette
- GONK A nickname for the power droid based on a joke. Warning: Never ask about GONK in RASS newsgroup, or you will be flamed.
- · IMHO In My Humble Opinion
- MINT Designation for an Item that is factory-fresh new, with absolutely no folds, bends, discoloration, missing parts or damage
- MIB mint in box; used to describe boxed (as opposed to carded) toys.

with other collectors. It doesn't take much money to put together an impressive collection of Star Wars memorabilia; the most important resource needed is information. Talking to other collectors on the Internet is an effective way to learn a great deal about the hobby."

Ré: GI96ăl C911éct978

With millions of users on-line around the world, cyber collectors agree that electronic networking is the way to go with this hobby. So much so that when a collector needs to buy, sell or swap something, the Net is the first place to go, where in years past it may have been classified ads, fanzines or word-of-mouth.

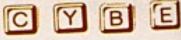
"I constantly find out about new collectibles and learn more about old collectibles," says Gus, who keeps his eyes open for ceramics, bed sheets and toys. "The Net easily is the fastest way to find out about upcoming merchandise, short of having a probe droid lurking around Lucasfilm. Knowing a handful of collectors who are well-connected with other serious collectors in their corners of the world really facilitates getting top-rate information about STAR WARS collecting."

Gus was even able to mix work and pleasure with fellow on-line collectors from other countries. On a recent business trip to Europe, Gus brought along an entire suitcase crammed with STAR WARS toys. "I met Wolfgang Schloegl to talk and trade STAR WARS toys," Gus says. "About a year ago, I was flying to the Baltic States via Germany and had a layover in Frankfurt. We had arranged to meet at the airport. I kept thinking the customs folks were









going to give me a hassle. I had carry-on bag stuffed with a complete set of Kenner Micro Collection Worlds, die-cast vehicles, playsets and other random STAR WARS toys. Then, while in Australia last March, I met collector Anthony Woolley in Hobart, Tasmania. I got to see a few collections and spend some time talking about STAR WARS toys while I was there. I learned where to find STAR WARS toys in Australia, which allowed me to meet even more Australian collectors."

Ré: Geing Oncé, GRIAS TWICE

But now let's get back to our armchair-based wheeling and

dealing, and discuss the particulars of on-line auctions. The auctioneer-the one putting up the items for sale-runs the show. He or she can list the collectibles in lots (small groups of items), with the minimum ("reserve") price being the lowest bid acceptable. The auctioneer can withdraw the item if the reserve price, often the market price, isn't reached. Bids are usually raised by as little as a dollar or maybe 10 percent. The auctioneer may keep the auction going for a period of days, perhaps a week, until he closes the bidding. Daily updates are posted to inform all bidders where they stand and what is the second-highest bid on an item. They then can match it or let it pass.

Means that the figure is mint, with all pieces, instructions and paperwork, and comes in the original box. Says nothing about the box condition.

- MIMB mint in mint box. Same as MIB, except box is mint, too. Box is not necessarily sealed
- MISB mint in sealed box. MIB, except the box has never been opened. Says nothing about the box condition since it's possible the box has never been opened but is in lousy condition.
- MOC mint on card. Means that the figure is still in the original bubble packaging and has never been removed. Says absolutely nothing about the condition of the "card." The "mint" annotation is superfluous because the figure has never been removed anyway.
- · MOMC mint on mint card; MOC with a mint card
- . MTFBWY May the Force Be With You. Hint: This is a pleasant way to close e-mail to other STAR WARS fans.



All transactions are done by e-mail, from the bidders to the auctioneer. Only after the auction closes are bidders notified whether the deal went their way. The results are posted on the Net. Then the bidder must send a check or money order to the auctioneer, plus postage and handling, before the auctioneer sends out the new treasure.

As in the purchase of any collectible, let the buyer beware. Experienced collectors all say that new users should first observe how an on-line auction is run before jumping into one cold. That way, you can see what is for sale, learn how to bid and how the bidding process works.

"I usually bid on most of the STAR WARS auctions that appear on the Net," says Michael Sandberg (tfta@ramp.com), 36, owner of Toys from the Attic, a mail-order company in Glendale, Ariz. "If you are careful, you can pick up quite a few bargains. However, you can get burned, too. From the purchaser's standpoint, you need to ask a lot of questions about the more expensive items."

"Don't bid emotionally," Michael warns. "I saw
a loose Luke Skywalker stormtrooper go for more
than \$150 in a recent auction. The street price on
that item is about \$85, near mint. If that person
had just checked with his local collectibles shops
or looked the item up in a hobby magazine, he
would known better. There is nothing for sale in
such auctions that you cannot find again, so don't
buy something simply because you're afraid you
won't have another chance."

- POTF Power of the Force; the last series of figures that Kenner sold. They were bundled with coins, and are highly sought after by collectors. POTF spawned is new figures and 22 re-releases. All figures came with a collector's coin, and many were produced very sparingly. The series was produced when the popularity of all STAR WARS figures was waning.
- PUNCHED/UNPUNCHED -Denotes whether or not the punch hole on a figure card is still intact
- PRICE BITES Indicates
 that collector has pulled
 off the sticker and left a
 tear on the card
- RASS rec.arts.sf.starwars newsgroup; most popular area of Net fandom

- . ROTJ Return of the Jedi
- · RPG Roleplaying Game
- WWW World Wide Web; an international hypertext web linking documents throughout the world

The Net is an excellent way to find STAR WARS collectibles. If you are going to be buying something over the Net without seeing it, ask the following questions:

- What is the condition of the collectible?
- Is the card (packaging) an original or custom? Many custom card makers now can make replica cards that look almost identical to the original ones.
- Are replica guns and accessories advertised as such?
- For figures, is the card punched or unpunched (serious collectors always try to get the unpunched ones)?
- Are there any stickers on the card or bubble (such as price sticker, free premium offer stickers, error correction stickers)?
- Is the bubble clear? For most figures, if the bubble is yellowed, you might as well price it as a loose figure, the exception being POTF Yak Face, most of which are yellowed anyway.
- Condition of the card: Are the corners of the card frayed?
 Are there any creases on the front or back of the card?
 Are there any blemishes on the card?
- · Which back does the figure have?
- . Does the bubble look resealed?

Always send a U.S. Postal Service money order when dealing with a stranger through the mail. Never send cash!

Rē: Gṇ清g Thrēē Ti四ēs

"I bought a die-cast TIE bomber, still in the box, during an on-line auction. It should be worth about \$500, but I paid \$320," says Wolfgang Schloegl (schloegl@faps.uni-erlangen.de), 26, the student at the University of Erlangen in Nuremberg, Germany, with whom Gus met. "I never could get even a loose one for that money here. I buy many things on the Net-figures, ships, playsets. I collect STAR WARS toys because it is fun. Hunting for high-quality items and finding them is exciting."

For those fans thinking about trying an on-line auction, heed the advice of super collector Chip Cataldo (pc8537@albnyvms.bitnet). A computer-science major at the State University of New York in Albany and owner of a "pretty huge" STAR WARS collection, Chip recently quit running on-line auctions because of the time constraints, but he has some words for the wise. "Get information about what you're buying and who you're buying it from before you make a bid, unless it's something small, like one loose figure or something," Chip says. "If it's a large purchase, ask for a color photo of the item with a full text description of its condition. Information is the key."

Re: S918

In case you're wondering... my first on-line auction experience was a success. With Jedi lunch-boxes going for \$50 in Gotham, finding mine for \$18 was a real bargain. That's just more proof that STAR WARS is a part of the newest technology, and that its fans are on the leading edge.

One thing freelance writer Kevin Fitzpatrick doesn't aspire to collect is unemployment.



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2 FIRST PRIZES Rigid vinyl Boba Fett mask/ helmet, courtesy of Dom Post Studios

3 SECOND PRIZES Uncut sheet of STAR WARS Caps, courtesy of Topps.

19 THIRD PRIZES Poster from The Art of Size
Wass exhibit, courtesy of Yerba Buena Gardens.

Entries must be received by April 30, 1995. One entry per person. Answers will be given in Issue 4; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable.

Address ______ State ____ Zip _____ MAIL YOUR ENTRY TO:

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A long time ago, on a desert planet far from the bright center of the galaxy, a wide-eyed teen named Luke Skywalker dreamed of adventure. He left home and fulfilled his dreams, but still, Luke's roots remain solidly planted on Tatooine. A How much do you know about Luke's planet and his life there? Answer these questions, then unscramble the circled letters (hint: they spell out the name of the sleepy town where young Luke hung out). Mail us the correct answers, and we'll enter you in our random drawing.

- 1) Boyhood friend who scoffs at Luke's dreamy ambitions.
- 2) Creatures Luke and Biggs used to hunt.
- 3) Sand People ride these furry quadrupeds.
- 4) Moisture farmer who was actually Ben Kenobi's brother.
- 5) Institution where the Empire trains Imperial officers.
- 6) Device that enables C-3PO to speak multiple languages.
- 7) Diminutive junk mongers who travel in humongous vehicles.
- 8) The traditional Jedi weapon wielded by Ben Kenobl.
- 9) Luke learned many skills flying one of these airspeeders.
- 10) Name and number of the place where the Millennium Falcon is first seen.

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BON	S ANSWER



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